JUNIOR HIGH SCHOOL ENGLISH

CRUMPTON
AND
HOSIC

BOOK THREE

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BOOK THREE

BY

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JUNIOR HIGH SCHOOL ENGLISH — BOOK THREE

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PREFACE

Junior High School English, Book Three, the third of a three-book series of English composition, strives to establish correct habits in the everyday use of English, to impart a fundamental knowledge of its mechanics and common applications, and to lead to effective use of this knowledge.

To produce a free and natural activity in speaking and writing, each unit of composition in this book is introduced by questions, experiments, exercises, or projects. By performance of an activity closely related to his daily life the pupil enters upon the study of each phase of English primarily for the pleasure he will receive from it.

As soon as a pupil has performed this activity naturally, he is made conscious of his shortcomings in this particular phase of English by directed self-criticism, by criticism by the class, by study of models, by leading questions, and by informative projects. This recognition is a vital aid to rapid improvement, for, by leading the pupil to understand directly his own need for study and practice, it creates the *desire* to improve.

To eliminate bad habits and substitute good ones, this book furnishes an abundance of practice material, the emphasis of which is on the practical side. As more practice material is given than any one class can use and as this material is of varying difficulty, the teacher can easily adjust the work to fit individual and group needs and local conditions.

The exercise material is divided into practices and experiments. The practices, in the main, follow the direct assignment method, supplying fully all the necessary drill work. The experiments, however, are largely social and laboratory. They lead the pupil through self-criticism, socialized activity, group work, and laboratory writing — making him increasingly conscious of the importance of good English in daily life. Instructive games and projects in school and out enliven the practice work.

The pupil is led to understand his use of language through the full, motivated discussion of grammar, sentence structure, and mechanics. He is enabled to use the common forms of English correctly and effectively by the study of such units as oral composition, types of composition, social letter writing, writing business letters and forms, and the various other uses of English in school and in life outside of school.

This book is so arranged that the order of presentation may be easily adjusted to varying needs. If the teacher prefers, she may use the material in the order of appearance. She may, however, shift it as necessary, alternating the study of mechanics with special class activities or with the study of structure and content, supplementing class work with a study of the corresponding material in the appendix, or rearranging the order of chapters.

Definite goals for accomplishment are furnished in this series, and these goals are arranged in a steady progression from year to year. Standards are set up and material furnished for checking the progress of pupils toward them. Review material is given for those who are not perfect according to seventh and eighth grade standards. By careful

distribution of the objectives for each year, the books of this series avoid the usual haphazard progression. They are so planned that there is no unnecessary overlapping or unwarranted omission.

The use of *Junior High School English, Book Three,* should bring to the pupil the ability to think clearly about his use of language, to speak and write freely, to organize readily and well, and to continue the correction of language habits through other subjects in school life, in business, and at home.

The authors wish to express their sincere appreciation for the assistance they have received in the preparation of this book. For the use of published and copyrighted material they are indebted to the following firms and individuals: Board of Education, Detroit, Michigan; The Century Company; Committee on Public Information, Washington, D. C.; Detroit Savings Bank; Doubleday, Doran, and Company; Harper and Brothers; J. B. Lippincott Company; *Magazine of Business; Nature Magazine; The Newton Mercury; The Review of Reviews; The Scholastic;* Charles Scribner's Sons; *St. Nicholas;* Harry D. Kitson; E. Lawrence Palmer; De Von Stokesbury; and Roland A. Welch.

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CONTENTS

(The numbers refer to pages)

CHAPTER ONE

SETTING UP OBJECTIVES

What new clothes do you need this year?

What radio equipment is necessary to complete or repair your outfit?

Do you need skates, gymnasium suits, or baseballs?

What books do you wish to buy?

In every phase of life you have certain definite needs. Your needs may be for shoes, hats, pencils, spectacles, dentist's work, ball gloves, school dresses. In every case you know what you need. You have definite objectives.

Have you any needs in talking and writing?

Experiment A

Separate into small groups. Let each group be composed of pupils with similar hobbies, similar vacation experiences, similar plans in school sport, or similar occupations outside of school.

Have group discussions of the common interest of the group in order to prepare for three-minute talks to the class on such an interest. Give the talks, taking two class periods if necessary.

The teacher will help the class point out some of each speaker's needs when he has finished his talk.

Experiment B

Write a short theme on one of the following subjects or on one suggested by them:

1. Listening In
2. Pig-tails and Ribbons
3. Our Sand-lot Ball Team
4. Father's Politics
5. School Lunches
6. Sea Flights
7. Television
8. Dressing Up
9. Standing By
10. Old Dobbin

Hand your themes to the teacher. At the next class period she will help you criticize the themes, pointing out each pupil's needs.

Experiment C

Have a class discussion of the criticism of your talk and theme. Arrange the class into groups according to individual difficulties. Each group may list its needs in English composition, and a complete list of the needs of the entire class may be written on the blackboard.

You have discovered some of your needs in English composition. What should be done next? These needs must be met. The purpose of this book is to help you to recognize your shortcomings in talking and writing and to furnish you material by which you may bring yourself nearer to perfection in all the phases of these activities.

Major Objectives

One: Correct and Forceful Oral Composition

TEST QUESTION: *Can you make a good speech or tell a story well?*

A pupil who makes a good speech or tells a story well has definitely in mind what he hopes to accomplish, chooses material best suited to the occasion, and speaks so pointedly, correctly, and sincerely that he gains his purpose.

Two: Correct and Effective Written Composition

TEST QUESTION: *Can you write a good explanation, description, or story?*

A person who can write a good explanation, description, or story knows how to select material suited to his purpose, how to arrange it, and how to present it so clearly, correctly, and interestingly as to effect that purpose.

Three: Skill in Mechanics of Speaking and Writing

TEST QUESTION: *Have you skill in the mechanics of speaking and writing?*

A person skilled in the mechanics of speaking uses pleasant tones, speaks distinctly, pronounces correctly, stands properly, and avoids errors in choice of words, grammar, and sentence structure.

A person skilled in the mechanics of writing spells correctly, punctuates correctly, has a neat manuscript, and avoids errors in choice of words, grammar, and sentence structure.

Questions

Read objective one, page 3. Do you know any one who comes near this ideal? Perhaps you can describe him to the class. Tell definitely what he does that illustrates the points mentioned. Can you suggest how to acquire ability in oral composition?

Do you know any one who is excellent according to the definition under objective two, page 3? Consider why he has ability in written composition and how you can pattern yourself after him.

Which member of your group measures highest according to objective three? How do you rank in this respect?

Practice

1. Recall a speech or an oral story that would have measured high according to the objectives in oral composition. What characteristics of it do you remember best?

2. Bring to class a specimen of writing from the body of a letter, a newspaper, a magazine, or a book which illustrates the qualities of good written composition.

3. Discuss in class the value of skill in the mechanics of speaking and writing. Mention all the things that are included under mechanics.

Specific Objectives

Turn to pages 340–343 in *Appendix* and review "Objectives for the Seventh and Eighth Grades." Note carefully all the points you do not understand. Have a class discussion of these points to decide what should be done in order to familiarize yourself with them.

Then read "Objectives for the Ninth Grade," pages 343–344. What is the relation of these objectives to the major objectives given on page 3? What is their relation to the seventh and eighth year objectives?

Read "Standards for Composition," pages 363–368. Why were the compositions graded as they are?

How will you use the specific objectives during the year? What use will you have for the composition standards? Discuss methods in class and plan your attack. Your teacher will help you.

Measuring Your Progress

You probably keep a record of how much you grow in weight and height. You keep account of the clothes you have. You know when you are not eating the best food, or when your book satchel needs mending. Do you know, however, how much you grow in English? Have you kept records of your progress in English before? Here is a chart Thomas Meyers made to keep an account of his growth in English.

RECORD OF PROGRESS IN ENGLISH

Thomas Meyers *9B, Miss Hawley*

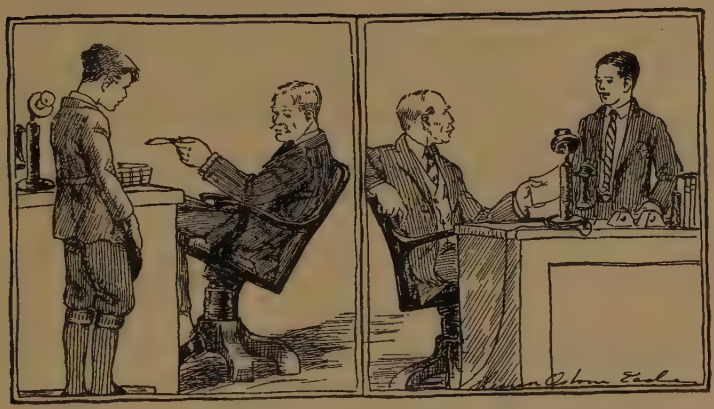
OBJECTIVE	TEST I		TEST II		TEST III		TEST IV	
	CLASS MEDIAN	MY SCORE	CLASS MEDIAN	MY SCORE	CLASS MEDIAN	MY SCORE	CLASS MEDIAN	MY SCORE
Oral Composition	65	78	68	85	70	88	78	95
Written Composition	60	58	70	65	75	70	80	75
Mechanics	52	45	60	60	65	68	75	80

Several times during the year the class or the teacher, or both, graded Thomas according to the objectives. Each

time Thomas put down on his card his grade and the class median. How did he progress in mechanics? In oral composition? In written composition? How did his grade compare with the class median each time? How many per cent did he improve in oral composition? In the other objectives? What was his average improvement? How does this compare with the average for the class? How should this record have helped Thomas?

Experiment

Make a record card in your notebook like the one on page 5. Rule it for at least four tests. When you are ready to have a test, divide into groups. Each group will choose a leader. These leaders will form an executive committee to help the teacher prepare the first test in one or all of the three objectives listed on the record card. This should be done within a day or two. The pupil who scores highest in a test is elected leader of his group and will help prepare the next test, which should come in about a month. A record of the average grades of the group may be kept so that at the end of the semester the best group may be chosen.



CHAPTER TWO

ORAL COMMUNICATION

Experiment

The following results were reported by the members of a certain class after they had observed for a few weeks a resolution passed by the class during Better American Speech Week:

1. More freedom and ease in speaking.
2. More ideas and more interesting ones.
3. Freedom from faults in pronunciation and enunciation.
4. More readiness and ability in class activity.
5. Freedom from embarrassment on the platform.
6. Increased pleasure in social activities.
7. Greater realization of what it means to be able to speak.

The resolution which the class made was:

We hereby resolve to accept during the present semester every invitation to speak, discuss, and debate in public.

Practice

I. Was the passing of this resolution worth while? Why?

II. Discuss the statement, "Failure in speech means failure in life."

III. Tell the class, if possible, one or two instances like those given below that you have observed in school life or elsewhere. What acquired qualities of speech produced the result desired by the tailor? By the physician?

1. A tailor in a large city said to a friend: "I am losing money because I cannot argue. For instance, a woman persuaded me to make a suit for $60 which I knew was worth $80. What shall I do?" After a year's training in speaking, the tailor was making money.

2. A physician who had always feared speaking in public was suddenly confronted with an occasion when he could not avoid speaking. To overcome the difficulties that were made plain to him by this speech, he joined The Speakers' Club; and, because they discussed current topics based largely upon the reading of newspapers and magazines, he remained a member. He told the director that whereas formerly he had avoided social occasions, he was now eager to meet friends and to exchange experiences and points of view with them. Furthermore, his wife said that because of this experience he had become a greater source of pleasure and inspiration to his family.

IV. Discuss one of the following questions:

1. Is successful living for the average man or woman more dependent upon his ability in speaking than upon his ability in writing? What is the importance of each?

2. What are the possibilities of increasing one's wealth or satisfaction through acquiring ability in speaking?

3. To what extent is becoming proficient in speaking dependent upon (*a*) one's own efforts in observation, study, and practice in speaking, and (*b*) instruction?

V. After reading the following two oral compositions by pupils of the ninth grade, discuss them in class with regard to the standards given under the objective in oral composition, page 3, and with regard to the standards for composition, pages 363–368. Grade the compositions. Give reasons for your grades.

I

Presentation of a Class Gift

Madam Chairman, Members of the Board of Education, Teachers, and Fellow Students:

On behalf of the Graduating Class, I wish to state that we fully realize and appreciate the privileges which have been ours at Beyers Junior High School. It would be hard to conceive of a junior high school offering greater opportunity than this for well-rounded development or representing a higher standard. In this school we have found the following quotation to be true:

> "Life is a college,
> Events are teachers,
> Happiness is the graduating point,
> Character is the diploma God gives man."

In recognition of what Beyers has done for us and of what it is destined to do for others, we desire to leave a gift. We hope this will serve not only as a link to bind us more closely to our Alma Mater in future years but also as a constant inspiration to the ever-increasing body of students who follow us.

And so, Madam Chairman, we, the members of the class of 19—, have the honor and the pleasure of presenting through

you to our beloved Beyers Junior High School this landscape painting by the artist Andrew Dasburg. We ask you to accept it as a token of our appreciation and of our loving devotion.

2

My Life Story

I have been in America nearly two years. I am so glad I came here, for if I had not, I should have been like thousands of boys and girls in Turkey — poor, without father and mother.

In 1914 my father and mother were killed by the Turks. So many times afterwards I thought I had better leave Turkey at once, but I could not, because I was small and had my younger brother with me. There wasn't any one to give us advice.

At last the Turks started to kill all the people of my town at once. We were the last people of the town unkilled, about 1500. Many started out for Arabia. I took my brother to the mountains. We lived there for a long time, begging sometimes and living as slaves.

Finally I took my brother to the Syrian Church and I went back to Armenia. It was about 1920, July 25, when I arrived in Armenia and saw the soldiers. I met my cousin, an American soldier, and I asked him if he liked America. He said, "Yes," and told me about the schools.

I went to Greece, but did not see any difference between Greece and Armenia. Then I went to France to learn a little English before coming to America. I did not learn much English there, so came to America in February, 1921.

The first reason for my liking America is that I can go to school as much as I wish. I remember when I was in Armenia, my mother used to pay $10 a year for my schooling. Now $10 was a big sum for the people in Armenia. My second reason for liking America is that this is a free country. Anybody can

get along all right by himself. In Armenia if you are an Armenian and a Christian, you are not supposed to live on the earth. I don't see how our old people ever lived in that country.

Experiment

Form into groups according to your interest in sports. Prepare by group discussion for a talk on some phase of the sport you like best. Arrange for a presentation of a three-minute talk by each member of the class. Give the talks.

Discuss each talk when it is finished. Compare it with the objectives and standards for oral composition and give it a grade. Note the grade of your talk and the class median on your score card under Oral Composition.

I. Speech Activities [1]

Business and social life call for many uses of oral communication. One class listed the following:

1. Telephone conversation.
2. Giving directions.
3. Answering questions.
4. Repeating messages.
5. Sales talks.
6. Telling jokes and anecdotes.
7. Interviews.
8. Making reports.
9. After-dinner speaking.
10. Speeches.
11. Debates.
12. Discussions.

Questions

1. How many of the uses of oral English mentioned above are common to the life of the average person regardless of what he does to make a living?

[1] The section "II. Problems in Speaking," pages 30–32, should be referred to according to the needs of the class.

2. Which activities does the average girl or boy meet outside of school? Which, in school?

3. Mention oral activities not listed on page 11.

Answering Questions

One of the most frequent oral activities is that of answering questions. The most important aid to answering questions well is, of course, a knowledge of the answer. The ability to express your knowledge, however, is nearly as important. Have you failed to answer questions properly because you did not know how to speak clearly and effectively?

In answering questions, think quickly of the whole question. A complete understanding of the question often makes the answer evident. Answer only the question that was asked, but answer it fully. Be definite. Choose complete sentences. See that the grammar of your answer is correct. Avoid overworked words like *nice*, *pretty*, *and*, *so*.

Experiment

With the help of your classmates, dramatize this situation. It is visiting day in your school, and a great number of parents and friends have come to see the school and visit classes. One of the class is appointed to sit at the teacher's desk and give information. Others of the class play the part of visitors. They ask questions about the length of class periods, where classes are held, who the teachers are, how to get to certain classrooms, what sports the school engages in, and the like. New pupils should be asked to sit at the information desk frequently — so that all may have an opportunity to answer questions.

A committee of the teacher and one or two pupils may stand near by and act as judges.

The judges decide upon the one who is most capable in answering inquiries, basing their decision on the following points:

1. Answering readily 25%
2. Answering accurately 50%
3. Answering tactfully 25%

The judges should explain their decisions to the class.

Afterwards the class may discuss the project, enumerate the gains from the experience, and make a record of points for improvement in another such venture.

Practice A

The following monologue was one of several presented for an English class program after a study of heroes and heroines in a history class. Each speaker carried or wore a token suggesting the character he represented. For instance, the girl who represented a famous swimmer wore a swimming cap and a beach coat. In some instances the name of the character was withheld, and the audience guessed the person represented.

My Most Famous Swim

When I was a very small child, I was very frail and sickly. My father took me to two doctors, and they both said nothing would help me. He then took me to a third doctor, who said exercise, preferably swimming, was the only thing that would make me strong and well.

A few days later I was taken to a swimming pool. There I was allowed to stay in but five minutes. Each day the time was

increased by five minutes until I had strength enough to stay in as long as the rest of the boys and girls.

Many months later I asked my father if I might enter a race. He said, "No," because he thought I should lose and therefore be disappointed. I asked him to come to the pool and watch me swim. To his surprise he found that I was one of the best swimmers there. I entered this race and came out second. Every race afterwards that women could enter I was in, going from Australia to France, Germany, Norway, and then to England, where I entered the famous endurance race across the English Channel.

It was not a race for speed but for distance. I was the only woman who entered. We were given our choice as to where we wanted to start. I started where I had been practicing, as I knew the current and tide there. We started at midnight. The reason for choosing this time was that the first three hours spent in swimming are very strenuous because one has to get a perfect rhythm. Then when one is tired, dawn appears and encourages one. A few minutes before twelve, I was greased with oil, and my goggles were fastened over my eyes. At twelve we started. We were escorted by two boats, one a tug and the other a small launch.

As swimming makes one very hungry, every half hour we were fed an inch-square sandwich and a small cup of cocoa. This refreshment was given to us from the small launch on a long oar. If we touched this oar, we were counted out. Before I had halfway accomplished my task, my food began to run low, so I was fed only every hour. This weakened me and also hindered me in the race.

Reaching the other side among shouts and cheers, I was told I was the only one who had finished the race. The men had all dropped out. In the excitement I forgot about my weakness. After much rest and care I was as fresh as ever.

1. In what sense is "My Most Famous Swim" an answer to an inquiry?

2. Compare it with the standards for composition, pages 363–368. What grade should it have? Why?

3. Make a list of great men and women whom you would like to know about. Select one, find out what you can about that person, and present the character to the class.

4. Tell of an observation tour you made recently, or an interesting place you visited. The class will comment on your talk and will compare it with the standards in composition, pages 363–368.

5. In a popular magazine a writer gave a list of seven men whom he considered the greatest Americans. These men were Abraham Lincoln, Theodore Roosevelt, John D. Rockefeller, Thomas A. Edison, Mark Twain, William James, and John Dewey. Select one of these men and tell why you think he is great.

6. Mention one American, other than those mentioned above, whom you consider worthy of recognition in the American Hall of Fame.[1] Give reasons for your choice.

7. Explain to your group how to play a certain game. They will criticize your clearness and accuracy.

Practice B

I. Recall several inquiries which you have made at various places during the last two weeks. Give an account of the answer that was most satisfactory; of the answer that was least satisfactory.

II. Imagine that you have had one of the following inquiries, or one suggested by them, addressed to you.

[1] See an encyclopedia for an explanation and description of the Hall of Fame.

Prepare an answer, and imagining that the class represent the inquirer, give the answer. Compare your presentation with answers given by others of the class. Does it register *very good*, or *good*, or *fair*, or *poor?* What can you do to improve it?

1. Question by a mother: What did you find at the special sale at Newcomb's to-day, Jane?

2. Question by a father: You had your first lesson in fancy diving? How did you succeed?

3. Question by Marion, at a store for radio equipment: I wish, please, to inquire about a radio set. I have $100 to spend for one. What should you advise me to get? How should it be installed?

4. Question Joyce asked her father: Do you believe in high school fraternities?

5. Question Dick asked his friend: What does the Weather Bureau look like? How does the weather man learn what the weather will be?

Experiment

A home-room class entertain their mothers. In making preparations, they decide to include the problem of introducing one person to another. In the English class a committee of three, appointed by the teacher and the pupil-leader, assemble in the library a reference shelf upon the subject of good manners. They receive from the class written inquiries, as: "When should one introduce another?" "Whose name should be mentioned first — the man's or the woman's?" In answer to these inquiries, the committee, with the aid of the books on manners, give reports and demonstrations.

Using the Telephone

Suppose you were to take a job for the summer answering the telephone in a large store. Should you know what actually was happening when you sent your voice over the wire? Should you know how to use the equipment? How to make connections? How to make long-distance calls? What to say to the operator? To the person to whom you were speaking?

Experiment

Divide into groups to study and investigate the following topics. Report your findings to the class.

Those of you who are doing work in science prepare a discussion of each of these topics. One person may be chosen to present each report. For the second topic the speaker may be assisted by others who demonstrate by charts, diagrams, or apparatus.

1. Who the inventor of the telephone was. When it was invented.
2. How the sound of one's voice goes over the wire. What happens in the transmitter. What happens in the receiver.

Another group make a visit to a local exchange to discover the answers to these questions:

1. What the operator does.
2. What the importance of an operator is.
3. How one should call the operator.

A third group make a visit to an exchange in order to find out:

1. How the transmitter should be placed when talking.
2. How the receiver should be held.

Another group make a study of the way to call long distance and how long-distance calls are completed.

A group find out the difference between the sound of ringing and the busy signal. They may also report on the dial telephone.

A group get information on the cost of installing a telephone and on telephone rates.

Practice

Since telephone conversations are common and often important experiences, you may present conversations which will serve as standards for such activity. Discuss the questions below and make a list of "Suggestions for Improving Telephone Conversation." Dramatize telephone conversations, having both persons concerned present in the room. Finally present in the auditorium a program made up largely of demonstrations.

The questions for discussion are:

1. Upon what does one's understanding of what is said depend — the speaker's position, or distinct speech, or both?

2. Is "Hello," "Yes," "Mr. —— speaking," or "What do you wish?" the best form to use in the beginning of a conversation?

3. Upon what does the impression one gives over the telephone depend?

4. To what extent is time an important element in a satisfactory telephone conversation?

5. To what extent may the placing and equipment of a telephone be important factors?

6. If the person desired is not present, what should the person who answers say or do?

7. If one has difficulty in securing the connection desired, what is the proper step to take?

8. What is wrong with the following remarks made by a pupil who answered the classroom telephone?

"Hello."

"What?"

"My name is Gerald Smith."

"Mrs. Barbour is not here this hour."

9. Give instances of courtesy in telephone conversations in which you have participated.

Reports

In school and in business you will often be called upon to make oral reports. In making reports there are three things to be done: investigation, preparation of material, and presentation of the report.

Experiment

Divide into three groups.

One group consult the school librarian or a city librarian on the use of reference books. They learn particularly about encyclopedias, the *Readers' Guide*, the *United States Catalog*, yearbooks, census reports, etc. One or two pupils of the group may be assigned to study each reference book.[1]

A second group study the planning and the arranging of the material. They refer to the chapter *Planning* in this book and look up other discussions of outlining, selecting details, and arranging.

A third group investigate the various matters involved in presenting the report. They study correct standing position, use of the voice, use of notes, etc.

[1] For a discussion of reference books, see pages 85–87.

At a class meeting the three groups make reports. Following the reports the class hold a general discussion. Each group should be prepared to answer questions on their subject and to demonstrate where necessary.

Practice A

Form small groups for the preparation and presentation of reports on the following persons or others suggested by them. Each group should choose one man or one woman, investigate together, plan the report together, and select a representative who is to give the report.

1. Thomas A. Edison
2. Charles A. Lindbergh
3. Washington Irving
4. Helen Keller
5. John J. Pershing
6. Jane Addams
7. Richard Wagner
8. Henry Ford

Practice B

Prepare and present reports on the following subjects:

1. Model Airplanes
2. Transatlantic Flights
3. Ways to Make Class Notebooks Attractive
4. The Leading Corn Belts in the United States
5. By-Products of Cotton
6. The White House
7. Mason and Dixon's Line
8. Mississippi River Floods
9. The History of Your School Building
10. Halloween Customs

Offer the best of these reports for use before an audience made up of the school assembly or parents and friends.

Demonstrations

Have you seen salesmen driving prospective customers in cars, explaining what this is for and how to use that? Have you seen washing machines being operated in shop windows? If so, you have witnessed demonstrations. If you have shown some one how to do something, you have demonstrated. Demonstration requires ability in oral composition.

Practice

Choose several of the following topics and give talks and demonstrations as indicated:

1. A boy scout gives a talk on signaling and bandaging. He asks the audience to imagine that a boy, injured seriously while he was alone in the woods, saw a fellow scout at a distance and signaled. The other scout signaled back and came to the rescue. After the presentation of a scene to illustrate his talk, he requests the audience to imagine the arrival of help.

Bandaging the injury is then shown in a scene.

The speaker then explains the types and uses of bandages.

2. A girl explains the process of making wax beads. As she does so, a friend at her side illustrates the process.

3. A class in cooking and sewing give a demonstration and explanation of devices for saving labor and time in the household.

4. A chairman, with the help of her group, presents a demonstration of table manners.

5. A ninth-grade girl has been studying millinery. She appears in an apron and by use of materials explains how to make a hat.

6. For Lincoln's birthday a committee assemble pictures of notable statues of Lincoln. They present an account of each,

and request the class to choose the statue which represents most nearly their ideal Lincoln.

7. A member of the class, a girl, presents her hobby, which is diving. So far as she can do so, she illustrates.

8. A boy has been interested in making his own bookcase and arranging his library according to a certain classification. He explains what he has done.

Questions

1. Describe an interesting demonstration, with explanation, that you have seen outside of school.

2. In a successful demonstration, how much depends upon organization? How much upon manner of presentation both in handling the illustrative materials and in speaking?

3. What background preparation was necessary for each demonstration described above? To what extent is thorough preparation in collecting material, organizing and planning, and practicing necessary to enable a pupil to demonstrate well?

Class Discussion

Experiment A

A committee collects from the newspapers and magazines and from school and home situations topics which challenge opinion, such as those listed here:

1. Boys should learn how to sew and cook.

2. All boys and girls should learn a trade regardless of what they expect to become.

3. At what age should a boy or girl choose a vocation?

Here

4. Which influence usually is the more powerful factor in a boy's or girl's choice of a vocation — environment or talent?

5. Every boy or girl of the ninth grade should have an allowance.

6. Some animals think.

7. No boy or girl should be allowed to hold at one time more than two positions of honor in the school.

8. An honor system should be established in our school.

9. Every boy and girl of the junior high school should belong to a club.

A series of discussions based upon some of the topics given above or upon similar topics is planned by the class. A leader is appointed for each day. The leader presents his point of view and a discussion follows. The leader and each member of the class (all are expected to take part) are graded on this basis:

1. Did he use good English, pronounce distinctly, and speak courteously? 25%
2. Did he make clear his point of view? 40%
3. Was his manner of presentation effective? . . . 35%

Experiment B

The class hold a discussion contest. At the beginning of the period a list of topics and a model outline, prepared by a committee chosen by the teacher, are written on the blackboard. Each member of the class is given ten minutes for choosing a topic from this list and writing his plan. Each boy or girl is allowed not more than seven minutes for speaking. If at the end of the period all have not spoken, the same process, with different topics, is followed the next day. The class choose the best two speakers.

Debates

Debate is argumentation. Argumentation is a common use of speech, for differences of opinion arise every day. In order to avoid confusion, however, debates are restricted by formal regulations.

To have a debate there must be two sides to the question to be debated. You will find that some topics are not debatable; they state unchallenged facts. A topic must be chosen which permits affirmative and negative attitudes.

Which of these topics is debatable?

1. *Resolved:* That Indianapolis is the capital of Indiana.
2. *Resolved:* That western movies have a bad influence on children.

In addition to being debatable, the topic should be so stated that only one point is subject to discussion. Is topic 2, above, so stated that only one point is subject to discussion? Some pupils may insist that the influences are good; some, that they are bad. What is a "western movie," however? Is it a movie of cowboy escapades? Is it one made in the West? Is it one of society life in San Francisco? If you attempted to debate this question, you might soon find that the affirmative and negative had forgotten the question of the kind of influence and were arguing entirely different questions. A clearer way of stating this topic, or proposition, would be, "*Resolved:* That movies of the wild West have a bad influence on children."

Topics for debates should be debatable. They should be so stated that the terms used are clearly defined. They should contain only one point that is open to discussion. They should be stated in the affirmative.

As soon as a topic is selected and affirmative and negative debaters are chosen, the two sides should come together to determine matters of procedure. A chairman and judges should then be chosen.

Usually three speakers with substitutes and assistants are chosen for each side. More speakers may be chosen if they are desired. The number of speakers will, of course, determine the length of time to be allowed each speaker. As no speaker is permitted to exceed his time limit, it should be carefully considered when he is preparing his speeches. For a debate with three on a side, the main speeches should run from five to seven minutes each and the rebuttal speeches, from three to five minutes.

When the debate is held, the chairman first states the question. He introduces each speaker in his proper order. After the debate, he collects the ballots of the judges, counts them, and announces the decision. If the question is then open to general discussion, the chairman takes charge of the discussion and conducts it according to parliamentary procedure.[1] When the debate or debate and discussion are concluded, the chairman adjourns the meeting.

An affirmative speaker is the first to speak. He should state the question, define the terms, state the arguments to be advanced by his side, and defend one of the arguments.

The second speaker should come from the negative side. He should state the arguments to be defended by the negative, and should defend one of them.

Other speakers follow, alternating from affirmative to negative. Each one should defend one of the arguments introduced by the first speaker for his side.

[1] For rules of parliamentary procedure, see pages 359–361.

The last speaker of each side should sum up all the arguments advanced by his side and present the conclusion reached by them.

Rebuttal is then in order. The purpose of rebuttal is to disprove the arguments advanced by opponents. Rebuttal is opened by the negative, usually by the one who spoke first on that side. A negative speaker is followed by an affirmative.

Careful and complete outlines should be prepared for the debate. To do this, each side should make a careful study of the question. When all are certain they understand their material, each group should assemble. An outline of their arguments should be prepared. Arguments should be assigned each debater.

In order to anticipate the arguments of the opposing side and defend yourself against them, you should familiarize yourself with both sides of the topic.

Notes for the speeches may be made and used during the debate. No attempt should be made, however, to memorize complete speeches. Rebuttal speeches are practically extemporaneous because they depend on the arguments that have been advanced by the opposing side.

Practice

I. Which of the following topics is best for debating? Why?

1. *Resolved:* That pupils study all year.
2. *Resolved:* That pupils go to school all year.
3. *Resolved:* That the school year of Welkon Junior High School be increased to twelve months of twenty days each.

II. Make debatable topics of the following ideas. Be certain that your resolutions are clearly expressed, are debatable in one point only, and are stated in the affirmative.

1. Immigration shouldn't be unrestricted.
2. Compulsory education is a good idea.
3. Capital punishment should be abolished. Life imprisonment is better.
4. Law should compel forest conservation.
5. Our school should close one hour later.

III. Make a list of subjects of interest within and without your school. Select several that may serve as subjects of debate. State each in debatable form. Make a class list and keep it for use in special activities or clubs throughout the year.

Experiment A

Let the class choose a topic for debate. Four debaters may be chosen, two for the affirmative and two for the negative. The remainder of the class may be divided into two groups, called affirmative and negative supporters. These aid the debaters in collecting facts for their respective arguments. If the subject requires investigation in the library, they should refer to pages 83–87 of this book and use the library materials accordingly. After the debate the two groups may hold a class discussion of the subject.

Discuss the debate for the purpose of improving your method of procedure next time. The discussion should be guided by two critics, previously appointed, who have studied books about debating to gain a wider knowledge of debate procedure.

Experiment B

Two ninth-grade classes of equal strength in debating challenge each other. The negative team of one class meets the affirmative of the other, so there are two debates upon the same subject in process at one time. Three people from outside both classes may judge the debate. The winning teams meet in debate in the auditorium before a ninth-grade assembly. The audience or judges make the decision. Of course, if both affirmatives or both negatives win, there will be no final contest.

Speeches for Occasions

Have you ever been called on to make a presentation speech, welcome a delegation of visitors, or address the class on any subject?

How did you know whether your speech was good or not? Were your tests like these?

1. Was my speech appropriate to the occasion — light when the occasion was light, and serious when the occasion was serious?
2. Did it present something worth saying?
3. Was it gracious?
4. Was it sincere?
5. Was my choice of words varied, free from slang, and effective? Did I overwork any connectives?
6. Was my speech too short? Was it too long?
7. Was my standing position correct?
8. Did I speak distinctly?
9. Did I appear embarrassed?
10. Did the audience seem interested?

Practice

1. Plan and give a speech for one of the special occasions listed in *Appendix*, page 368. Judge your speech by comparing it with the speeches of others and by the standards listed on page 28.

2. Plan and present a speech announcing an athletic contest or a similar occasion. Remember that your success depends upon skill in the presentation of facts.

For your guidance on future occasions, criticize the plan of your speech by applying to it the following cautions made for the Four-Minute Men, who served their country during the World War by speaking to the public on all subjects connected with the war.

Four-Minute Hints

1. Stick to your time allowance.

2. Begin with a positive, concrete statement. Tell them something at the start.

3. Use short sentences. The man who can't make one word do the work of two is no four-minute speaker.

4. Avoid fine phrases. You aren't there to give them an "ear full," but a mind full.

5. Talk to the back row of your audience; you'll hit everything closer in.

6. Talk to the simplest intelligence in your audience; you'll hit everything higher up.

7. Be natural and direct. Sincerity wears no frills.

8. Give your words time. A jumbled sentence is a wasted sentence. You can't afford waste on a four-minute allowance.

9. Don't figure the importance of your job on a time basis. Four hours of thinking may go into four minutes of speaking.

10. Finish strong and sharp. The butterfly is forgotten as soon as he departs, but you recall the hornet because he ends with a point.

11. Finally, and always — stick to your subject and the four-minute limit.[1]

II. Problems in Speaking

The Speaker's Attitude

What is the attitude of a good speaker? Is he interested in his speech? Is he interested in his audience? Does he show courtesy to his audience by speaking distinctly, and by making his speech clear, short, and easy to understand? Does he stand up as if he were in earnest?

Experiment

Discuss and decide upon an answer to the question, What are the most desirable qualities in a speaker's attitude? Four volunteers bring to class short selections from newspapers, magazines, or books. Each reads his selection. Discuss the readings and choose the person who comes nearest the ideal in presentation.

One class decided after discussion of the speaker's attitude that the ideal is represented by these qualities: *sincerity*, *simplicity*, *directness*. Another class added *cheer* and *courtesy*. Define and illustrate each of these qualities. In a school publication, this advice was given:

March straight up to the teacher's desk.
  Stand firmly on both feet.
Look bravely at your fellow men.
  "Hands off" that dear front seat.[2]

[1] Adapted from the directions prepared for the Four-Minute Men by the Committee on Public Information, Washington, D. C. [2] Reprinted from *The Newton Mercury*.

The Voice

What is the importance of speed, good form, and endurance to a runner?

What is the importance of a pleasant, clear, strong voice to a lecturer? How are the runner and speaker alike?

Is your voice harsh? Is it nasal? Does your throat grow tired and does your voice crack when you read long? Do you have difficulty in lowering your voice?

A pleasant, clear, strong voice is a great asset to a speaker, for the enjoyment produced by listening to such a voice keeps the audience in a receptive attitude.

Test your voice by reading the poem on page 30. The teacher and the class will comment on your voice.

The following incidents may offer you suggestions as to how to improve your voice.

1

A high school boy had a voice which turned out to be that of an orator. At first only the teacher recognized its possibilities. When the boy spoke, he kept his voice bottled up by tightening the muscles of his throat and by compressing his lips. This deficiency was due first of all to inexperience and embarrassment in addressing an audience. He followed the advice of his teacher that he speak often before the class and that he let his speaking apparatus relax as he spoke. By the end of the semester he pleased his audience both with what he said and with the manner in which he said it.

2

A ninth-grade boy with the help of his teacher discovered that whenever he became excited in speaking, his voice was high in pitch and unpleasant. Finally, by making sure of being calm when he talked, he retained a pleasant speaking voice.

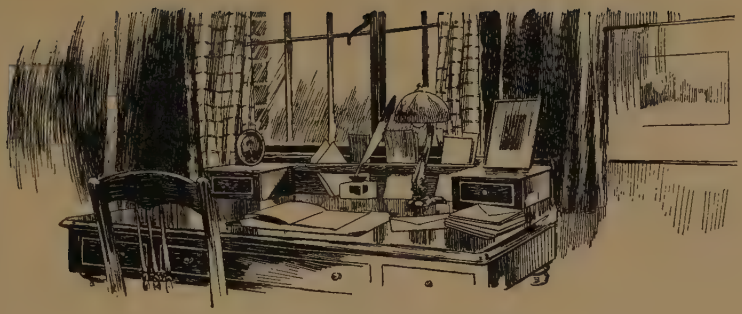
3

A ninth-grade girl found that because of her habit of pitching her voice to the ceiling, she was developing a high, seminasal, and therefore unpleasant sort of voice. By keeping her voice low, making sure that the jaws and muscles of the throat were relaxed, and pitching the voice forward and slightly down, she developed an agreeable voice.

4

A ninth-grade girl found herself dropping into the habit of tightening the muscles of the jaws, using tensely certain muscles of the throat, and compressing her lips as she spoke. This produced a tense effect in speaking. She was taught to relax all muscles about the face and throat as she spoke and to practice opening her mouth and using her lips more, and to breathe deeply. In this way she became a pleasing speaker.

Correct placement of the voice, proper breathing, and, above all, enough self-confidence to insure freedom and relaxation of all the body, especially those parts having a direct relationship with speaking, will result in an agreeable and effective voice.



CHAPTER THREE

SOCIAL LETTER WRITING

Friendly Letters

Think of the social letters you have written since you entered the ninth grade. Why were they written — merely because you had to write them, or because you wanted to? Did you consider writing them a duty or a pleasure? Social letter writing should be a pleasure, for by means of it we are able to keep up friendships and acquaintances, to acquire information about people and places, and to give free expression to our ideas.

Our social letters express ourselves. Sometimes they are the only means by which another person can know us. In writing them, therefore, we must be as careful to be polite, correct, and interesting as we are when we visit some one.

Good form in social letter writing requires a knowledge of correct and appropriate forms, courtesy, and the ability to interest the reader.

Bob, Henry, and Charles lived near each other, attended the same school, and were good friends. One summer Henry went to a boys' camp in Maine. The other boys

agreed to correspond with him. Here are letters sent to Henry by Bob and Charles about the same time:

I

1031 Jackson St.
Bushkill, Pa.
July 9, 19—

Dear Henry,

What a great time you must be having up there! I certainly envy you the opportunity to paddle a canoe. Remember the one we upset last summer? That, of course, happened because you wouldn't sit still. I'm not sure, though, that I'd like getting up at six o'clock, the way you do, and taking a dip in the lake. At any rate, I'm not envious of you on that account.

Bob and I hiked up the Delaware on the Fourth. We started at eight o'clock and ate lunch at Swirling Rift. There we met Pete Snyder, whose family have a cottage near the shore. The three of us went swimming together. After we swam to the Jersey shore, Pete did a back flip from that tall rock just below the island. It looked easy, but neither Bob nor I cared to try it. Pete walked with us to Belvidere, where we caught a train home.

This town certainly seems dead in the summer. Bob and I ride up the creek for a swim every afternoon, but the old swimming hole isn't as good as it was a year ago. Possibly that's because no one can throw mud so accurately as you! Anyway, we both have a good coat of tan. Do you want to bet that I won't be darker than you by the time school starts?

Jack's gone to Atlantic City, Bill's in Philadelphia, and Tom's visiting relatives in the country, so the grass on the baseball diamond has plenty of time to grow these days.

When we aren't running errands for our families, or swimming, or tinkering with our bicycles, Bob and I are usually

pitching quoits. We have set the pegs about a yard farther apart since you left. The new distance allows one to make a freer pitch. A couple of days ago we played all morning, and Bob won eighteen games out of thirty. There'll be a different story next time.

In your next letter can you send me some of the photographs you mentioned? I'd like to see what the camp looks like. And write the next letter soon!

Yours sincerely,
Charlie

2

1027 Jackson St.
Bushkill, Pa.
July 8, 19—

Dear Henry,

Your letter came yesterday. It surely was good to hear from you. Bushkill is pretty dull since you left. Charlie and I go up the creek almost every day, of course, but the gang at the swimming pool isn't what it used to be.

On the Fourth we went on an all-day hike along the Delaware. We stopped at Swirling Rift for a swim, so we didn't get to Belvidere till almost evening. Then we took a train home.

There isn't much doing in the way of baseball because most of the fellows are out of town. Charlie and I spend a lot of time pitching quoits. I beat him eighteen games out of thirty yesterday morning.

Please write again soon.

Yours truly,
Bob

Discuss these letters in class. Which do you like better? Which do you think Henry enjoyed more? Why? What is the difference between them? Can this difference be

attributed to one boy's greater thoughtfulness and greater interest in letter writing?

A social letter aims to give pleasure and to keep one person in touch with another. The common interests of the correspondents must, therefore, be kept in mind by the writer.

Practice

I. Write a letter to a friend telling some of your vacation, school, or home experiences. If you are not sure of the correct form for a personal letter, examine the model letter on page 38. When you have finished your letter, ask yourself these questions:

1. Have I told everything about which my friend would be interested?
2. Have I talked about anything in which he would not be interested?

II. Exchange the letter you have just written for one written by a classmate. Discuss his letter with him, and if possible suggest improvements.

Mechanics of Letter Writing

What sort of stationery do you use for your letter writing? Is it white, or is it colored? Is it plain or fancy? Does it match the envelope?

Stationery may be bought in many sizes and colors. It may be had in double or single sheets. The size, manner of folding, color, and quality of paper selected are matters of personal taste. A person with good taste chooses plain unruled paper of a good quality. He selects a size suitable to his taste but avoids that which is extremely small or

large. He usually prefers white paper, but if he wishes color, he chooses a reserved and delicate shade. He picks either single sheet or double sheet paper as he desires, but he is careful to see that the paper and envelope match in quality and color — a result which is most easily obtained by buying the regular combination boxes.

Questions

Answer the following questions about the sample letter on page 38:

1. What does the heading contain? Where is it placed? How is it punctuated?
2. What is included in the salutation? How is it punctuated?
3. What is the body?
4. What word is capitalized in the complimentary close? What punctuation is used?
5. Where is the signature placed?

The Margins

The margins should be proportioned to the size of the sheet on which you are writing. Use them to give your letter a pleasing appearance. There should be at least one inch of space above the heading. The margin at the left should be even, except for paragraph indention, and it should be about an inch in width. On the right the margin does not have to be even, but it should be about half an inch in width. The space at the bottom may be about half an inch. The shorter your letter, however, the wider all your margins should be. Study the margins on the sample letter, page 38.

382 Runnymeade Ave.
Annevelle, Va.
May 10, 19—

Dear Jack,

Why not join our merry throng this summer and come with us, two other boys and me, to a lake about seventy miles from here? It isn't a summer resort—just a few cottages and some fine pike and bass. There are beaches for swimming, hills for climbing, and out-of-the-way trails for hiking.

We shall have a cottage all to ourselves. The woman who lives next door will cook our meals and will take care of the cottage for ten dollars a week. Not at all bad, is it? Let me hear from you very soon.

Yours sincerely,
Tom Redding

The Heading

What is the heading of a letter? Find the heading on the sample letter, page 38.

The heading should begin slightly to the right of the center. It may be written without punctuation marks at the end of the lines, except for periods after abbreviations, as on page 38, or with end punctuation marks, as follows:

382 Runnymeade Ave.,
Anneville, Va.,
May 10, 19—.

It may be written in slanting style, as in the sample letter, or in block style, as here:

382 Runnymeade Ave.
Anneville, Va.
May 10, 19—

The same scheme of punctuation and arrangement used in the heading and address of the letter should be used in the address and return address on the envelope.

The Address

The inside address of a letter is usually omitted in informal social letters. It may be given in the lower left-hand corner at the end of the letter if you desire to mention it. If it is given, it should conform to the heading in style and punctuation, and should begin even with the left-hand margin. The indented form follows:

Walter Parsons
183 Madison Ave.
New York, N. Y.

In friendly letters the name is often omitted from the inside address.

The Salutation

What is the salutation of the letter on page 38? Where is it placed?

Except when there is a suggestion of decided formality, all salutations in social letters are followed by commas. In more formal social letters a dash or a colon may be used. Salutations of social letters are usually expressions like "Dear Eleanor" or "Dear Mr. Thompson." A slight suggestion of formality is conveyed by "My dear Eleanor" and "My dear Mr. Thompson." In letters to very dear friends the salutation may take such forms as "Dearest Mother." Very flowery salutations should be avoided, however.

The Body

What is the body of the letter on page 38? The body of a letter should be paragraphed and punctuated like other compositions. When double-sheet stationery is used, the pages should be written on in natural order. Both sides of the sheet should be used. If the letter is long enough for only two pages, however, the first and third pages may be used. If the letter is a long one, the pages should be numbered neatly, beginning with the number 2 on the second page.

The Complimentary Close

In the sample letter, page 38, what is the complimentary close? The complimentary close is begun a little to the right of the center of the page.

Various forms of the complimentary close used in social letters are as follows:

Sincerely yours,	Your friend,
Cordially yours,	Affectionately yours,

Note the capitalization and punctuation.

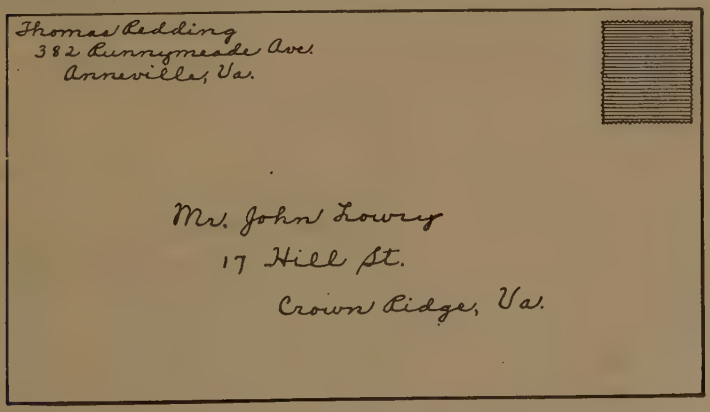
The Signature

The signature should be plainly written. As in the sample letter, it should begin slightly to the right of the complimentary close.

In letters to close friends, the first name or common nickname is a sufficient signature. It is better to sign the full name in letters to people whom we do not know well.

The Envelope

Examine the envelope below. Which is the address, or superscription? Which is the return address? Where are



the addresses placed? Why are both necessary? Are they written in block or slanting style? Why? How are

they punctuated? Why? Where is the stamp placed? Why?

The return address may be written on the flap at the back of the envelope. The post office, however, prefers it at the upper left-hand corner.

Practice

1. In order to make sure that you understand the suggestions regarding the choice of stationery and other such matters, bring to class a sheet of your own stationery folded in an envelope to match. On the sheet of paper and on the envelope draw lines to represent the parts of a letter. Let your group judge how well you have succeeded.

2. Imagine that you are giving a demonstration to a friend outside of school who wishes advice from you on the subject of the mechanics of social letter writing. Give the talk, with illustrations on the board or with stationery, or both, and have the class rate your talk, from the standpoint of content, as *very good*, *good*, *fair*, or *poor*.

Problems in Letter Writing

Naturalness

Be natural.

If you follow this suggestion, there will be no problems for you in social letter writing except those encountered in ordinary informal composition. Try to write as you would talk. Of course, no one writes exactly as he talks. His sentences are apt to be longer, for one thing, and his words more varied. You should not, however, become stiff and formal as soon as you begin to write a letter. If you do, the person who receives the letter will not find it interesting

or get a true impression of you. Thus the purpose of the social letter — the conveying of *your* thoughts and *your* feelings to another person — will be defeated.

Do not try to imitate the style and subject matter of some one else. When you write a letter, imagine that you are talking to your correspondent, and tell him only those things that interest you and in which you think he will be interested.

The purpose of your letter will indicate the style in which to write it. A letter of congratulation will be gay and high spirited; an invitation, polite and definite; a letter of consolation, thoughtful and sincere.

The rules for the writing of the body of a social letter are those of informal composition. The letter should be correct in spelling, grammar, and punctuation. The choice of words should be effective. Sentences should be clear. Paragraphs should be unified and should be indented properly. It is not necessary for the letter as a whole to be unified, for it must often discuss widely different topics. Care should be taken, however, to make the letter coherent.

If a letter is written naturally and well, it will not contain overworked and stilted phrases. Have you ever used any of the following?

I take my pen in hand —
I am well and hope you are the same.
With best wishes, I remain —
It seems ages since I saw you last.
You will be glad to know —
We are having a fine time.
I must close now, for the postman is due.

Choosing Details

Reread the letters on pages 34 and 35. Which writer keeps the interest of the other person in mind throughout his letter? How is this fact shown? Do you suppose Charles told Henry everything he had done since Henry went away? Why not? Would the letter have been more interesting or less interesting if he had told everything?

If the letter is long, it will be helpful to make a simple outline of the things you wish to say. Such an outline should help you arrange your letter interestingly.

An effective social letter presents only what is most interesting to the writer and to the person addressed.

Practice

1. Write a letter to a classmate who is enthusiastic about sports in which you describe an interesting game or athletic contest you saw recently. Write the letter a second time to one who cares little about sports. What is the difference in your choice of details?

2. Imagine that you have just completed your first day in the school which you are attending and you are writing your first impressions to your mother, who is out of the city for the time. Write the letter. Write the letter a second time to a cousin or a friend at a distancee whom you have not seen for a long time. What is the difference in the choice of materials?

3. Write a letter to a younger brother or sister, or to a neighbor's child, about a good time you have had recently. Will the details differ from those you would include in a letter about the same event to a friend of your own age?

Making Letters Interesting

It does not take great effort to write interesting letters. Read the following two. The first was written by Mark Twain, whose real name was Samuel Langhorne Clemens; the second, by a pupil of your own age.

I

Riverdale-on-the-Hudson,
February 22, 1902.

Dear Miss Helene,

Will you let me call you so, considering that my head is white and that I have grown-up daughters? Your beautiful letter has given me such deep pleasure! I will make bold to claim you for a friend and lock you up with the rest of my riches; for I am a miser who counts his spoil every day and hoards it secretly and adds to it when he can, and is grateful to see it grow.

Some of that gold comes, like yourself, in a sealed package, and I can't see it and may never have the happiness; but I know its value without that, and by what sum it increases my wealth.

I have a club, a private club, which is all my own. I appoint the members myself; and they can't help themselves, because I don't allow them to vote on their own appointment, and I don't allow them to resign! They are all friends whom I have never seen (save one), but who have written friendly letters to me.

By the laws of my club there can be only one member in each country, and there can be no male member but myself. Some day I may admit males, but I don't know — they are capricious and inharmonious, and their ways provoke me a great deal. It is a matter which the club shall decide.

I have made four appointments in the past three or four months: you as Member for France, a young Highland girl as

Member for Scotland, a Mohammedan girl as Member for Bengal, and a dear and bright young niece of mine as Member for the United States — for I do not represent a country myself, but am merely Member at Large for the Human Race.

You must not try to resign, for the laws of the club do not allow that. You must console yourself by remembering that you are in the best of company; that nobody knows of your membership except myself — that no member knows another's name, but only her country; that no taxes are levied and no meetings held (but how dearly I should like to attend one!).

One of my members is a princess of a royal house, another is the daughter of a village book-seller on the continent of Europe. For the only qualification for membership is intellect and the spirit of good will; other distinctions, hereditary or acquired, do not count.

May I send you the constitution and laws of the club? I shall be pleased if I may. It is a document which one of my daughters typewrites for me when I need one for a new member, and she would give her eyebrows to know what it is all about, but I strangle her curiosity by saying: "There are much cheaper typewriters than you are, my dear, and if you try to pry into the sacred mysteries of this club, one of your prosperities will perish *sure*."

My favorite? It is *Joan of Arc*. My next is *Huckleberry Finn*, but the family's next is *The Prince and the Pauper*. (Yes, you are right — I am a moralist in disguise; it gets me into heaps of trouble when I go thrashing around in political questions.)

I wish you every good fortune and happiness and I thank you so much for your letter.

Sincerely yours,
S. L. Clemens[1]

[1] From *Mark Twain's Letters*, Vol. II, by permission of Harper and Brothers, publishers.

2

2200 Bond St.
Chicago, Ill.
June 9, 19—

Dear Ruth,

No doubt you're eager to hear of our week-end party at Waukegon, so I'll start right off.

Our cottage was beautiful and a good reason there is, for it was selected by Miss Jane Addams for the James T. Bowen Country Club. I will not tell you the details of the cottage because we are to have another week-end party soon and you must join us then. We surely did miss that sweet voice of yours calling us at about 3 A.M. to go for a hike.

The Marionettes of Hull House came to Waukegon Sunday, and we invited them to luncheon. We sent them a note (they were at the Roosevelt Cottage with three "farmerettes") inviting them to a red rag chase at 3 : 30. At the time appointed they appeared, all ready for fun. Miss Grenfel told them the rules of the chase. We were to start eight minutes before they did and would tie red pieces of cloth on twigs, stones, gates, and fences, thus showing them the path we had taken, and they were to try to overtake us before we reached the farm house.

So off we started, tying red bands here and there until the land looked all ablaze. Up hills we climbed, down hills we rolled, up ravines and down ravines — oh what a merry time we did have! Once or twice we saw the bold Marionettes coming close to us, but never fear, we gave them a warm chase and — wow! How we did shout (scream, rather). We sounded like all the animals in the zoo trying to talk. Then followed refreshments.

The Marionettes invited us then to a dance at 8 o'clock in the dance hall. We surely did dance. We "had it over" Pavlowa and her company, but, alas, we had no audience. At

9:35 P.M. we bade the Marionettes good-by, for they had to catch a train at 10:15.

Can you imagine us going back to our cottage singing songs like "Under the Old Apple Tree," "Come, Josephine, in My Flying Machine," and "Pony Boy"? We murdered the poor songs, and we were just a little off the pitch. But the poor little chickens miles off applauded us, and we sang on.

At midnight we ransacked the pantry. Oh, that party of marshmallows, prunes, oranges, peanut-butter sandwiches, and fudge! Never were girls more happy than we. See, now, what good times await you.

With love,
Julia

Do you consider the letters you have just read attractive? Is their attractiveness due chiefly to their material, or to the way in which the material is presented? Explain.

An interesting letter —

(1) Is written in natural style.

(2) Presents only those details that are of interest to both the correspondents.

(3) Seeks by humorous comments, or clever presentation of material, or vivid description to enliven facts and opinions that might otherwise be dull.

You must be careful about the third point of the above definition of an interesting letter. In what cases would humor be out of place?

Practice

Write a letter to your best friend chiefly about one of the happenings suggested by the following list. Use your own experiences.

1. From the Frying Pan into the Fire
2. Splash!
3. An Adventure
4. A Queer Happening
5. A Near-Ghost
6. Catching the Train

How does your letter compare with the definition of an interesting letter given on page 48?

Purposes of Letters

We do as many different things by letter as we do by conversation. On pages 34 and 35 there are letters whose purpose is to tell about vacation experiences. What is the purpose of each of the following letters?

Does the purpose of the letter affect the form of it? Should it? In what way?

Does the purpose of the letter affect the spirit in which the letter is written? How?

1

1387 Dean St.
Jackson, Texas
April 20, 19—

Dear Frank,

Can you come over to my home Monday evening, April 26, for a little party? I want you, Ted, Joe, and the rest of the gang to meet Lee Woods, an old friend of mine who is visiting me for a few days. I'm asking everybody to get here about eight o'clock. Can you bring your mandolin? Since Lee likes to play the piano, I thought we might have some music.

Sincerely yours,
Ned

This is an informal invitation. Is it definite — does it point out when and where Frank is to come? Is it courteous? Does it seem interesting enough to cause Frank to accept?

2

464 Mesquite Ave.
Jackson, Texas
April 21, 19—

Dear Ned,

Thanks for the exciting invitation. I'll certainly be there Monday evening at eight "with bells on" — and with the mandolin.

Yours,
Frank

An invitation always calls for a reply. The reply may be a letter of acceptance as above. Does this letter show that Frank appreciated the invitation? How is this shown? Do you think Frank wrote "Monday evening at eight" to assure Ned that he knew when to come? Was the letter written promptly?

3

Joe, one of the boys invited to the party, could not go. He had to write a letter of regret. This is his letter:

85 Allen St.
Jackson, Texas
April 21, 19—

Dear Ned,

How I regret that I shall be unable to come to your party Monday! Uncle Fred — you know that we haven't seen him for a year — wired us this morning that he was passing through

town and would spend Monday evening with us. I know you will have a good time. Please limp along without me — somehow.

Yours sincerely,
Joe

4

10 Orange Ave.
Baltimore, Md.
Nov. 17, 19—

Dear Mark,

Will you please help me out of a tight place? Our teacher in English literature has asked us to read a book of stories by a modern writer and report on it. I don't know what to choose. You are a great reader. I should certainly appreciate it if you would tell me what to read. I know you can select a good one.

Yours sincerely,
Jim

This is an informal letter of inquiry. Is the inquiry courteous? Does it impose a hardship on Mark?

5

2134 F St.
Washington, D. C.
Nov. 19, 19—

Dear Jim,

I mailed you by parcel post this morning my copy of Kipling's *Plain Tales from the Hills*. I think you'll enjoy the book, for one time you told me you'd like to read everything Kipling ever wrote. Keep it as long as you like.

Your friend,
Mark

What is the purpose of letter 5? It is a favor, a letter which does something, or explains that something has been done, as a kindness for some one. A letter should always accompany a gift, explaining how and why it was sent. The gift, if there is one, and the letter should be sent at the same time, or the letter should explain when the gift will be sent.

6

What should Jim do when he receives the book and the letter? This is the letter he wrote:

10 Orange Ave.
Baltimore, Md.
Nov. 21, 19—

Dear Mark,

Thanks ever so much for the book *Plain Tales from the Hills*. It must be one of Kipling's best. I've read only four of the stories so far because the family insist that I eat meals when they do, but I'm reading every spare moment I have. You are a true friend to do so much to help me.

Yours sincerely,
Jim

Does this letter of appreciation, called a "thank you" letter, show that Jim appreciated the favor done him by his friend?

7

What letters have you written to show your sympathy for a friend who has been hurt or has lost a relative? How does the purpose of a letter of sympathy affect the style?

1211 Wood St.
Reading, Alabama
Oct. 24, 19—

Dearest Florence,

I was deeply grieved to learn of the death of your little brother Jack. He was such a charming boy. His pleasant ways and especially his happy little laugh made him very dear to me. Father and mother and I want you to know that we express our sincere sympathy to you and your family.

Sincerely yours,
Helen

Does this letter show Florence that Helen is sincere? Why is it written simply and seriously?

8

Have you ever written letters like the one that follows?

Continental Hotel
Black Ridge, Mo.
Dec. 1, 19—

Dear Bert,

The *Clairborne Gazette*, which reached us just to-day, tells me you led the team to a big victory over Norwood on Thanksgiving. What a score, 35–0! I'd give almost anything to have been there.

Was there a victory parade afterwards, and were you carried on the shoulders of "the applauding crowd"? Lucky boy! I am certainly proud to congratulate you.

Sincerely,
Tom

This is a letter of congratulation. Does it ring true?

9

4 Court Place
Stamford, Conn.
June 12, 19—

Dear Harriett,

This is to introduce Miss Ann Marble, the bearer of this note. She and I are such close friends I must often have mentioned her to you. When Ann told me she was going to spend the summer in Spokane, I immediately thought of how pleasant it would be if you and she could know each other. I know that if you can you will help to show her a good time. The two of you have at least one thing in common, for both are interested in nature study.

Sincerely yours,
Elspeth

What is the purpose of this letter? What does it tell about Ann Marble? Would Harriett want to get better acquainted with Ann after she had read the letter?

A letter of introduction should be placed in an addressed envelope and given to the person to be introduced, so that he may present it in person.

10

Have you ever written a letter of apology? Was it like this?

116 Charles St.
Springtown, Maine
Aug. 8, 19—

Dear Kay,

I feel very much ashamed of myself for not having met you Saturday afternoon as I promised. I had just started for our

rendezvous when a friend of mother's from Bangor drove up in a taxi. Having arrived earlier than she expected, she had missed mother at the station. No one was at home, so I had to entertain her till mother came back. Please forgive me. I'd like to see you this coming Saturday afternoon at the same time and place — if you haven't lost all faith in my ability to keep a date.

Yours sincerely,
Olive

Would this letter make Kay understand and forgive Olive? Why? A letter of apology should express your regret and explain the reason for your error or failure.

Practice A

Write a letter to some one thanking him for something he has done for you. He may have entertained you at his home, or lent you a book you wanted to read. Make your letter sincere. Do not say too much.

Practice B

1. Write a letter introducing a classmate of yours to a friend in another part of the state.
2. Write the letter which this classmate would write you after he had met your friend.

Experiment

Exchange with your neighbor the letters you have written for Practices A and B. He will criticize them from the viewpoint of the persons to whom these letters were written.

Practice

1. Write an informal letter congratulating a friend who has recently been elected captain of the debate team.

2. Mildred borrowed a book from Kathleen. She lost the book. Imagine that you are Mildred, and write an explanatory letter to Kathleen. Will you say that you are buying her a new copy of the book?

3. Write a letter to accompany a pair of ice-skates given as a Christmas present to a friend.

4. Imagine that you are the person receiving the ice-skates mentioned in 3. Write the "thank you" letter.

5. An acquaintance is out of school because of a broken arm. Write a letter to cheer him.

6. Write the letter Frank would have written if he had not been able to accept Ned's invitation given in letter 1, page 49.

Experiment A

You may exchange with a neighbor the letters each of you has written for the above exercises. Criticize them from the viewpoint of the persons to whom they were addressed. In commenting on them, answer these questions:

1. What is the purpose of the letter?
2. Does it accomplish this purpose?
3. Does the writer sound sincere?
4. Has he said too much or too little?
5. Is the expression natural?
6. Is the letter correct in form?
7. How would I feel if I received this letter?
8. What changes will improve the letter?

Experiment B

The class may be divided into two groups. The pupil-leader will assign to each member of Group A a certain member of Group B to whom he is to write a letter of invitation. The members of Group B will write answers to the invitations they receive. Half of them will write acceptances, and half regrets. The pupils who have written each other will then gather in pairs to discuss and criticize the letters they have received.

Formal Notes

1

Miss Elizabeth Reed requests the pleasure of Miss Florence Conley's company at a costume party to be given at Weegham's Club, Wednesday, October fifteenth, at eight o'clock.

900 West Boulevard
October ninth

2

Miss Conley accepts with pleasure the kind invitation of Miss Reed to attend a costume party at Weegham's Club, Wednesday, October fifteenth, at eight o'clock.

464 Morris Avenue
October eleventh

3

Mr. Harrett regrets that he cannot accept Miss Elizabeth Reed's kind invitation to attend a costume party at Weegham's Club, Wednesday, October fifteenth.

23 Baker Street
October eleventh

The formal note is commonly used when a number of persons are to be invited to a social event. Since some of

these people are probably not intimate friends of the host, an informal letter would be out of place. The formal note is a polite form that makes no distinction.

In formal notes the third person is used. Names are given in full. The place, hour, month, day (name and date) are given. Forms like those preceding are strictly followed. Such notes may be written on correspondence cards or regular stationery.

The reply to an invitation should be written in the same form as the invitation, informal if the invitation is informal, formal if the invitation is formal. All invitations, whether formal or informal, should be replied to promptly. Why?

Questions

Answer the following questions about the formal notes on page 57:

1. Where is the address of the writer placed?
2. What is included in the address and the date?
3. Does the address of the person to whom the note is written appear anywhere on the note?
4. How is the date of the note written? Where?
5. Are there any abbreviations used?
6. How are names written?
7. Why are the date and place of the party mentioned in notes 2 and 3, and the time in note 2?

Invitations to weddings, commencement exercises, banquets, and other affairs to which many people are invited are usually engraved on special cards. They contain the same general characteristics as the written invitation, but

the words are arranged so as to form a pleasing design. Replies to them are written in formal style. Acceptances should repeat the date, hour, and the place. Both acceptances and regrets should repeat the wording of the invitation.

The following is a typical invitation to high school commencement exercises:

The Class of Nineteen Hundred Twenty-eight
of Fairmont High School
request the honor of your presence at the
Commencement Exercises
Friday, June Nineteenth
at eight o'clock
Capitol Theatre
Fairmont

Practice A

1. Miss Ellen Ludlow, of 16 Adelphi Terrace, is giving a party in honor of Miss Pauline Moreland on Wednesday, May 7, at nine o'clock. Write a formal invitation to Miss Dorothy Stone.

2. Imagine that you are Miss Stone, and write an acceptance to this invitation.

3. Imagine you are Miss Stone, and decline this invitation.

Compare the form of your notes with the form of those on page 57.

Practice B

Mr. and Mrs. Robert Wiltbank have invited you to a dinner at the Hotel Square Mountain on January 8 at seven o'clock.

1. Accept the invitation.
2. Decline the invitation.

Is the form of your notes correct?

Review

Experiment A

What letters are there you would like to write? Write them. Ask yourself whether they are natural. Have you written only what interests both you and your correspondents? Have you been polite? Are your letters interesting (review page 48)? Is the form correct? You may discuss the letters with your group before you mail them.

Experiment B

Have you ever stopped to consider that many parts of our country are different from your own? Would you like to find out about these sections from pupils of your own age who live in them? You may do so by writing to ninth-grade English classes of any city in which you are interested. Try to make your letters so attractive that the pupils who receive them will want to answer immediately. If your letters are attractive, they will be more than a list of your city's industries. They will tell something about yourself and the things in which you are interested. In writing them try to imagine what the person receiving them would like to know.

CHAPTER FOUR

INVESTIGATING AND PLANNING

What an Outline Is

Suppose your father asked you to prepare the garden this year and take care of it. Would you immediately order a miscellaneous collection of seeds and fertilizers and garden tools? No, you would ask your family what kinds of flowers and vegetables they would like. You would measure the garden to learn how much of each kind you could plant. From reading and discussion you would learn what types of fertilizers were best suited to your purpose and how much you needed of each. You would make an inventory of the tools purchased in other years to find out what new ones you would have to buy.

How does a contractor build a house? Does he without thought order lumber and stone, employ laborers, and begin digging a foundation? No. First he makes a plan showing

what rooms the house will contain, how long and wide and high it will be, where the windows will be placed, and so on. Then he estimates the amounts and kinds of materials necessary and the number of men needed to work on the house. Not until after this has been done does he start work on the foundation.

How does a dressmaker make a dress?

How is a baseball diamond laid out?

How does a cook prepare a dinner?

The people who make or do the things mentioned in the preceding paragraphs do not approach their work haphazardly. They plan just *what* they have to do and *how* they are going to do it.

An outline is like the contractor's blueprint or the dressmaker's pattern. *It enables the speaker or writer to see his composition as a whole before he begins work on it.* Thus, he can make sure of the right relationship and proportion of the parts of his theme. It also serves as a constant reminder of what he wishes to say or to write, and it helps him to stick to his subject.

An outline is a framework of a talk or a written composition. Its purposes are: (1) to help the speaker or writer to see readily the parts of the composition and their relationship; (2) to remind him of what he wishes to say or write; and (3) to enable him to stick to the subject.

Practice

There follows, on page 63, the outline for a composition entitled "The News Story." Following this outline is the theme itself. Examine the outline. Then study the composition in relation to the outline.

The News Story

(*The Outline*)

I. Definition of news story.
II. Difference between fiction story and news story.
  A. Fiction story a pyramid.
  B. News story an inverted pyramid.
III. Reasons for difference.
  A. Busy readers.
  B. Mechanics.
IV. Writing a news story.
  A. The lead.
    1. Is first one or two paragraphs.
    2. Answers six questions.
  B. The body.
    1. Minor details.
    2. Leads away from climax.

(*The Theme*)

By a news story I do not mean a composition that is related to the fiction stories of our books and magazines; I mean a newspaper article, the kind people refer to when they say, "I see that John Thomas was hit by a taxi yesterday." A news story is a composition written for a newspaper about some recent happening that will interest the readers of the paper.

It is obvious, of course, that there is a difference between a news story and other stories. Just what is the difference? Chiefly it is a matter of arrangement of material. A fiction story begins with minor details and leads up to the climax; a news story begins with the climax and leads down to the minor details. A fiction story is a pyramid; a news story, an inverted pyramid.

There are two reasons for this difference. The first is that many readers of newspapers are busy people. They do not

have time to read all of the story, but they would like to know what it contains. If they know that the most important facts are in the first part, they have no trouble finding and reading quickly the principal news. If they decide that they desire more nearly complete news on any subject, they can read the entire story.

The second reason has to do with mechanics. Have you ever wondered how it was possible to make the columns of a newspaper all the same length? Such evenness is not a matter of chance. Since stories are often too long for a single column, the make-up man must, except in the comparatively rare instances when a story is continued on another page, cut them to fit the column. It is easier to cut from the bottom, so he throws away the last paragraph, or the last two paragraphs, or as much as necessary. This would not be possible if any of the important details were placed at the end.

The chief thing to remember, then, in the writing of a news story is to get all the principal facts in the first paragraph, or, at most, the first two paragraphs. This part of the story is called the "lead." The lead should answer briefly all the questions a reader asks about a happening. Newspapermen will tell you these questions can be condensed into six words: *who? what? when? where? why? how?*

After you have written the lead, the body is easy. It contains the minor details. You need only remember that the news story is an inverted pyramid. The fourth paragraph is less important than the third, the fifth is less important than the fourth, and so on. Each paragraph is related to the climax, which is expressed in the lead, but each leads *away* from the climax rather than toward it.

From your study of the outline on page 63 and the preceding composition, tell how an outline (1) helps the speaker or writer to see readily the parts of the composi-

tion and their relationship; (2) reminds him of what he wishes to say or write; and (3) enables him to stick to the subject.

Have you been in the habit of preparing written or oral compositions without outlines? If so, were they always arranged in the most effective order? Did they ever omit something important? Did they contain any needless repetitions?

Perhaps you have felt that making an outline was a waste of time. In reality, however, it saves you time. It is possible, of course, to write a composition without making an outline, but the result is liable to be as unsatisfactory as a garden that has not been carefully planned, or as a house built without forethought.

Practice

Read the following compositions. Which, do you think, was written with the aid of an outline? Which, without? Why? What faults in the one written without an outline can be laid to lack of careful planning?

I

It was the third week of our camping together in Cedar Hollow. There seemed nothing new to do. We longed for excitement. "Let's race to Monroe Corners for the mail," suggested Pete.

"How?" asked Joe.

"Tom and I shall follow the railroad on the other side of the river while you and Bill take the path on this side."

"Good," I said. "The team that reaches the post office first won't have to chop any wood for the rest of the week."

Joe and I waited till Pete and Tom rowed across. Then when we saw them wave their hands and start up the track, we headed for the path.

Though we had been told that the path went all the way to Monroe, none of us had ever followed it very far. The first mile was easy. Then the path became narrow and almost covered with underbrush. It was hard going.

"We'll never make it," said Joe as we stumbled over vines and worked our way around fallen trees. Just as we were about to turn back, convinced that we were too far behind in the race to make it worth while to keep on, we came to a small clearing in which stood a tumble-down cabin. An old man was working in a garden.

"How far is it to Monroe Corners?" I asked him.

"Two and a half miles," he replied. "But you'll never get there along this path. Better strike through the woods back of my house. You'll soon find an old road that the farmers use. It'll be easier traveling."

We thanked him, and did as he suggested. In a few minutes we were on the road. We kept going toward Monroe at scout pace. It wasn't the true scout pace, however, for we ran one hundred steps and walked fifty, instead of running only as much as we walked.

When we finally reached Monroe, it was almost noon. We were hot and tired. "Where are Pete and Tom?" we wondered as we walked up the street toward the post office. Suddenly we heard a shout. We looked ahead. There were our two fellow campers running toward the building from the other end of the street. In spite of our weariness, we, too, started to run. Somehow or other I managed to get to the post office just ahead of Tom. Pete was third, and Joe last. Thus it was that nobody got a vacation from chopping wood.

— A Pupil's Theme

2

The occupants of Tent Two were working on the sixth clue of the treasure hunt. The treasure was to be a chicken dinner in Blairstown. Tent Eight was one clue behind. This clue was supposed to be in an old oak tree. We had been hunting three hours for it. Finally, Roy Temple found it in a deserted robin's nest almost at the top of the tree. "Go to the old house on the north shore of the lake," it said.

When we reached the old house, Tent Two was just leaving. Several of the fellows poked fun at us for being so late. We resolved to beat them. The treasure hunt had begun the day before and would probably last for a week. I had been in camp since school closed and was brown as an Indian because I was in the sun the greater part of every day.

In Tent Eight besides Roy and me were Tim Murray, Jack Hunter, Al Lee, and Eph Schoonley. Mr. Brownell was our leader. We wanted very much to win that treasure, which was to be a big chicken dinner in town.

We caught up with the leaders the next day. The last clue had said, "Go to the nearest bridge across Netcong Creek." Tent Eight picked the wrong bridge, and by the time they found the right one we were even with them.

From then on the race was neck and neck. It wasn't until the last clue that we got ahead of them and won the treasure.

The treasure hunt had been laid out by Mr. Sanderson, the camp director.

— *A Pupil's Theme*

Experiment

Select a theme of yours that was written without an outline. Make an outline of it. Do you find any changes that should be made in proportion, emphasis, and arrangement?

Testing Outlines

The mere fact that we have made an outline does not insure that our composition will be good. The beauty and the usefulness of a house depend to a great extent upon the *skill* with which the blueprints for it are drawn. If the dressmaker's pattern is not correct, neither will be the dress. There are several questions we should ask about each outline we make.

Test One: Interest

Have I selected what is interesting?

There is so much danger of our thinking of our outline instead of how to interest our audience that we should consider carefully the material for our composition before making an outline to guide us in the talking or writing of it. If we ask ourselves, "What would our audience or readers enjoy?" our outline is apt to contain more interesting material than otherwise. One boy made a first outline like this:

An Over-Night Hike

1. Rolling the blankets.
2. Packing the food.
3. Little sleep at Lakewood.
4. Back in camp the next afternoon.

After he had applied Test One, he wrote his outline as follows:

1. Preparations.
2. Nine miles in two hours.
3. When the bull chased us.
4. The mosquitoes at Lakewood.
5. Straggling back to camp.

Do you think this boy gained by applying Test One and revising his outline accordingly?

In planning, steer by what is interesting both to yourself and to your audience.

Practice

1. Imagine that you are to explain a process, such as making a dress or operating a piece of machinery, to one who is entirely ignorant of the subject. Plan an outline for an explanation of the process addressed to this person.

2. Imagine that you are explaining the same process to one who knows, for instance, how to make aprons and waists but not dresses, or to one who knows how to manage simple machinery but not the kind of which you are speaking. Plan an outline for an explanation of the process to this person.

3. Imagine that you wish to give an account of an interesting book in such a way that your friend to whom you are speaking will read the book. Make an outline for such an account.

4. You have lived or traveled in a country other than America and you have had many experiences, therefore, that would interest your classmates. Make an outline of what you would tell them.

5. You have been through a post office and you know how mail is handled, or you have worked in a factory, or you have won in a competition in raising and canning tomatoes, or you have had an experience similar to those just mentioned. Your classmates are interested in sharing your experience by having you tell of it. Plan an outline for such an account.

Experiment

As the outlines prepared for the practice preceding are presented, the class decide which outlines have most interesting subjects, which have interesting subjects and are interesting in themselves, and which would be interesting if the outlines were revised.

Sometimes we do not say or write what is interesting because we have not expressed the topics of our outline in an interesting manner. Compare the following two outlines for a talk. The first might have resulted in just as interesting a composition as was built about the second if the speaker had been able to express himself more clearly in speech than he did in the outline. An interesting talk was more apt to come from the second, however, because its topics were more interestingly and clearly expressed.

1

My Coming to America

1. Introduction.
2. Trip across the Atlantic.
3. Landing at Ellis Island.
4. In New York.

2

My Coming to America

1. My family's decision to move to America from Austria-Hungary.
2. The stormy trip across the Atlantic in 19—.
3. At Ellis Island — the examination; a narrow escape.
4. In New York — my impressions.

It is easy to build an interesting composition about an outline whose topics are expressed clearly and interestingly.

Test Two: Unity

Do all the points of my outline bear upon the subject?

The effectiveness of a composition is marred if one introduces anything that is not related to the subject. For this reason every outline must be examined by applying to it Test Two as well as Test One. Note the following outline:

An Accident on the Way to School

1. Starting to school on my wheel.
2. Trying the brakes.
3. Making a turn.
4. Results.
5. Seeing a man in the same condition.
6. His severe injury.
7. His having to go to the hospital.
8. The condition of his wheel.

The boy who wrote this outline made the mistake of shifting the reader's interest from his own accident to that of the man. He could have used the latter material, however, by relating it to his own experience, as:

1. Starting to school on my wheel.
2. Trying the brakes.
3. Making a turn.
4. Results.
5. My good fortune compared to the misfortune of a man who had a similar accident near by.

Too often a speaker or writer fails to decide definitely just what his subject or idea is. The second outline indicates that the boy's subject was more than an account of his own accident. It was that accident thought of in comparison

with another. It would have been of assistance to the speaker if he had tried to state in one sentence just what his idea, or theme, really was. The statement might have been something like this: "I had an accident the other day that was unfortunate, but much less so than that of a man near by."

Failure to stick to the subject will be more easily avoided *if the speaker or writer will take pains to decide just what his purpose in speaking or writing is.* He should usually put it down in writing. Sometimes it is wise, especially when one wishes to give information, to tell the audience at the beginning just what one's purpose is. Note how this is done in the following compositions:

I

In their general science classes, the 9B's are studying an interesting topic, "How and Why Our Forests Should Be Conserved."

Everybody is interested in our forests. There are three kinds of forests: the supply forest, the protective forest, and the recreational forest, or forest that may be used for camping and exercise.

In order to keep the forests from thinning out, the Federal Government, during President Harrison's administration, formed the Forestry Service. Forestry Service has done and is doing a very important work for the country in keeping our forests from being destroyed and also in planting new forests in barren sections of the country.

In spite of this, however, the forests are being destroyed by fire and other enemies. The amount of lumber destroyed by fire annually is equal to the amount cut.

The greatest enemy of the forests is fire. Fires are classed as

follows: crown fire, surface fire, and ground fire. The crown fire, which runs through the tops of the forests, occurs only in evergreen forests. The surface fire runs along the surface, eating up the leaves, twigs, and young seedlings. The ground fire burns underneath the surface in the duff. Duff is rotted twigs and leaves. This fire is one of the most dangerous because it may burn through the ground in the most unexpected places. It may smolder for weeks and then start a real forest fire, even after a heavy rain.

Forests, if located near a river, do much to prevent floods. The water from a heavy rain is absorbed by the mulch of rotted earth and leaves. It escapes slowly by seepage. Forests also prevent soil erosion.

Since forests are of great value to us, we should protect them by putting out the fires that we have built in the woods.

2

At the graduating exercises held on the afternoon of Wednesday, June 8, an interesting feature was the presentation of the memorial given to the school by the 9A class. The presentation was made by Arthur Werbe, the class president, and was sincere and simple.

The memorial consists of three beautiful carved chairs in the Elizabethan style, two of solid walnut, and the center chair of walnut, cushioned in gray tapestry. The three pieces make a charming addition to the auditorium stage.

The best thing about the gift is the fact that the money was largely earned by work done by the members of the class. That makes the remembrance much more personal. Whenever we look at the three stately chairs, we shall remember the boys and girls who left us in June, 19—. In closing, the president said, "In the future, may the reputation that we bring back to our school be as fine as the carving on these chairs and as solid as the workmanship."

In planning, steer by the subject.

Practice

I Criticize, from the standpoint of keeping to the subject, the following outlines:

1

Good Times at Camp Brady

1. Situation of the camp.
2. General details of the camp, as position of tents, etc.
3. Leaders of camp.
4. General routine activities of the camp.
5. The camp store.
6. The last night at camp.

2

How to Apply for a Position

1. How to dress.
2. Importance of appearing neat.
3. How to act.
4. What to say.
5. One boy who forgot himself.
6. What became of him afterward.
7. The letter I received from him yesterday.

II. Sum up in one sentence the thought contained in each of the following compositions. Does this summing up enable you to find items in them that are not related to the subject?

The Value of Tennis

Tennis will soon be the leading game in America. It contains everything a good game should have: it develops arms, legs,

and mind; it requires intelligence and skill; and it needs little equipment. The size of the player doesn't count either. Johnson is about five feet, five inches high, but he is one of the outstanding players in the country. The Board of Recreation favors the game and has scattered many courts over the city.

The best way to learn the game is to have a skilled player teach you. If that is not possible, read a good book on tennis. You can never be a good player if you learn the wrong strokes, so learn right at first.

I advise all the pupils in our school to see the city championship games at the Tennis Club in the spring and fall.

—*A Pupil's Theme*

Visiting the Indians

Last summer we motored to a northern summer resort, not quite fifty miles away from an encampment of Indians. They come every summer to dramatize the delightful poem *Hiawatha*. The surroundings of forest and stream furnish the natural setting for the play, and in the Indian manner and interpretation the play is given for the pleasure and delight of the vacationists of the vicinity.

For a small sum one may stay at the camp for a week or two. We thought this arrangement would furnish some interest, so for one week we were almost cast from civilization back to the old days when the red people predominated. We learned their customs, their manner of worshiping, their prophecies, and various peculiar beliefs. We obtained many charms, beads, scrolls, and feathers.

Their meals differ greatly from ours. While they eat the same food as white people, they prepare it differently. Often we longed so for a good home dinner that we would sneak to the nearest town and buy some of the things we wanted.

—*A Pupil's Theme*

III. Find in this book at least three compositions that tell in the beginning the author's purpose. Does the author of each composition stick to his purpose throughout?

IV. Make outlines for talks on three of the subjects given below, or three subjects suggested by them. Apply to each outline Test One, page 68, and Test Two, page 71. Rewrite the outlines if by so doing you can improve them.

1. Applying for a Position
2. What Mary Said about Her Effort to Sell Apples
3. A Bit of Experimenting
4. A Narrow Escape
5. A Strange Incident
6. Laughing at the Wrong Time
7. Who Won the Race?
8. Making Pin Money
9. A Queer Trade
10. An Unusual Game

Test Three: Order

Are the topics of my outline in proper order?

A certain high school pupil planned a talk on Theodore Roosevelt with these chief headings:

1. Early life.
2. Middle life.
3. As President of the United States.
4. His part in the World War.
5. At the head of the Rough Riders.
6. His last days and his death.

The natural order would require this arrangement:

1. Early life.
2. Middle life.

3. At the head of the Rough Riders.
4. As President of the United States.
5. His part in the World War.
6. His last days and his death.

Another kind of mistake in arrangement of parts is evident in this outline:

Plan for a Letter

1. Thank him for his letter.
2. Tell him of our club.
3. Ask him to tell more about his experiences in hunting.
4. Tell him about our social.
5. Tell him that we are now in the habit of expecting his letters.

Naturally 1, 3, and 5 are akin to each other, as are 2 and 4. The topics should be rearranged, therefore, so that like topics will be with like topics, as:

1. Thank him for his letter.
2. Tell him that we are in the habit of expecting his letters.
3. Ask him to tell more about his experiences in hunting.
4. Tell him of our club.
5. Tell him of our social.

Topics may be arranged according to time, to cause and effect, or to association. In arranging according to time, see that the events are placed in order of their occurrence. To arrange by cause and effect, give first the causes and then the results. To arrange by association, group all similar topics together.

Two questions to ask regarding the order of topics in an outline are: (1) What is the kind of arrangement used? (2) Is the arrangement consistent and correct?

Practice

I. Rearrange the topics in the following outline, placing them in natural order.

Finding a Book to Read

1. Asking librarian for help.
2. Being confused by large number of books.
3. Desiring to read.
4. Learning how books are arranged on shelves.
5. Going to library.
6. Not knowing just what to read.
7. Receiving suggestions of books I might like.
8. Several books I have enjoyed reading.
9. Having nothing to do.

II. Imagine that you are writing a letter to a classmate who has been out of school for some time and who is eager to hear from you about the happenings at school. Make an outline for the letter, paying particular attention to the arrangement of parts.

Outlining at Length

The Form of an Outline

As one's thoughts to be expressed increase, one's outlines should aid one to carry in mind a great deal of material. One cannot, therefore, continue arranging plans in single items, 1, 2, 3, 4, etc., as most of the plans in this chapter, thus far, are given, for there would be so many topics to recall that the plans would be of little use. The following outline represents the most convenient way of keeping before one much material in small compass.

Thomas Edison

1. Early boyhood.
   a. Ancestry.
   b. Place and date of birth.
   c. As a child, always experimenting.
2. Starting to work.
   a. At twelve, a newsboy on a train.
   b. At fifteen, a telegraph operator.
   c. Unusual experiences during this period.
3. Edison as an inventor.
   a. Chief inventions.
   b. What he is working on now.
   c. His manner of working.

This form of outline has the advantage over the itemized list of showing by spaces, letters, and numbers both the main divisions and the subdivisions of a composition.

In the above outline how many main topics are there? What are the subtopics under each?

In outlines having a variety of subtopics, Roman numerals and capital letters are used as well as Arabic numerals and small letters. The order of these numerals and letters is usually as follows:

I. .....
   A. .....
   B. .....
II. .....
   A. .....
      1. .....
      2. .....
         a. .....
         b. .....
   B. .....

The form of your outline will depend on the variety of subtopics to be expressed. Remember that topics of equal importance should be given letters or numbers of a similar kind and should be indented equally.

Grouping

From your study of pages 78 and 79 you have seen that in some outlines some topics are grouped under others.

Examine again the outline of "The News Story" given on page 63. How do you think this form was reached? Probably the author first set down the topics just as they came into his mind. Perhaps the list was like this:

1. The lead of a news story.
2. The body of a news story.
3. Difference between fiction story and news story.
4. Reasons for difference.
5. Definition of news story.

Then he arranged the topics in natural order.

1. Definition of news story.
2. Difference between news story and fiction story.
3. Reasons for difference.
4. The lead of a news story.
5. The body of a news story.

When this was done, he noticed that some of the topics were not of equal importance with others, so he grouped the subtopics as follows:

1. Definition of news story.
2. Difference between news story and fiction story.
3. Reasons for difference.

4. Writing a news story.
   a. The lead.
   b. The body.

Then he decided to make a more nearly complete outline in order that he might understand more fully the relation of the points he wished to cover in his composition. Thus he arrived at the final form on page 63.

Practice A

I. Rearrange and revise the following outline so that the reader will catch readily the main divisions and the subdivisions.

An Automobile Trip

1. The time at which we started.
2. Where we expected to go.
3. Cement and asphalt roads.
4. Cinder and sand roads.
5. Our delays on account of poor roads.
6. An automobile wreck which we saw.
7. Our breakdown.
8. Further delay.
9. Reaching our destination.

II. Revise and expand the outline on "Finding a Book to Read," page 78, so that the relation of the various parts will be apparent at a glance.

Practice B

I. Make an outline for a talk or a written composition on one of the following subjects, or one suggested by them:

1. How to Make a Card Box
2. When Grandmother Was a Girl

3. Swimming in Salt Water
4. Behind the Door
5. Fun in the Barn
6. The Effect of the Crusades
7. The Author of *Hiawatha*
8. Life in Greenland
9. How I Earn Money
10. Horses
11. Chased!
12. A Day by the Brook

II. Apply to your outline Tests One, Two, and Three (see pages 68, 71, and 76). Rewrite it if necessary.

III. Give the talk, or write the composition. How did your outline help you?

Finding Information: In the Classroom

The Textbook

Have you ever had trouble finding a certain subject in your textbook? How did you look for it? Did you consult the table of contents, use the index, or turn the pages of the book till you came to what you wanted?

Have a class discussion as to the best way of locating a subject in your textbook. Study the divisions of several textbooks. The teacher will then give you a test to determine how quickly and accurately you can find references.

The Dictionary

Of what use is the dictionary? Examine a large one in your classroom. Discuss its divisions and its use for pronunciation, word origin, word division, word classification, definitions, and other information.

Experiment

The pupil-leader may appoint a committee to assist him in preparing a list of words to test the speed and accuracy of the class in using the dictionary. The contest may be among representatives of each group. There should be a different representative for each word.

Finding Information: In the Library

Using the Card Catalogue

When you go to the library, can you find the book you want?

For the convenience of the reader, every book in the library is listed on a card in the card catalogue. Books are usually classified alphabetically in three ways[1]: by the author, the title, and the subject. *Plays for Amateurs*, by Frederick Henry Koch, for instance, would be found under *Plays*, *Amateur Theatricals*, and *Koch*.

The following is the plan of a typical library card:

601 L 6	Long, John Cuthbert, 1892– Motor camping, by J. C. Long and John D. Long. Dodd, Mead and Company, New York, 1920.

The name of the author and the year of his birth (a dash and no second date after the year of birth show that the

[1] Popular fiction is usually classed in two ways: by the author and the title.

author is still living) are given. Then follow the title, a complete statement of authorship, the publishers, the

address of the publishing company, and the year of publication. In the upper left-hand corner are figures, called the shelf mark, the upper representing the general classification of the book, and the lower, the author classification.

To get a book from the shelves that are not open to the public, the reader should write the name of the author, the title of the book, the shelf mark as given on the card, and his own name on a slip furnished for this purpose. This slip should then be handed to the attendant at the desk.

In order to interpret a library card and find the book quickly, one should know that in every library books are marked, catalogued, and placed on the shelves according to some system. The librarian will gladly explain the system to you.

Experiment

The pupil-leader may appoint a committee to visit the public library in your city or the school library in order to

learn how books are numbered and placed on the shelves. This committee should interview the librarian, and when they have received the desired information, they should present it clearly to the rest of the class.

Practice

1. Find in the library catalogue in three places Crissey's *Story of Foods*, or other titles selected by the teacher or pupil-leader. Follow the library directions on the cards and find the book.[1] Report to the class your experiences and observations.

2. Suppose you are planning to write about photographing wild animals and birds. Under what headings would you look for material in the card catalogue? Find two or three books upon this subject.

Using Magazine and Book Indexes

For the convenience of those who wish to look up magazine articles, a library is supplied with a *Readers' Guide to Periodical Literature*, which appears monthly and quarterly and then in bound numbers covering several years. Articles are listed in the guide as books are listed in the card catalogue — under the title, the author, the subject.

A typical item from the *Readers' Guide* reads thus:

> **RADIO broadcasting**
> Broadcasting as a profession. C. Geer. Sat Eve Post 200: 91 Ja 21 '28

This gives the general classification of the article (radio broadcasting); the title of the article ("Broadcasting as a Profession"); the author of the article (C. Geer); the

[1] If you have difficulty, ask the librarian or one of his assistants to help you.

name of the magazine in which the article appears (*Saturday Evening Post*); the volume of the magazine (200); the page (91); and the date (January 21, 1928).

Most magazines are printed as part of a volume, which is numbered. This is to enable those who wish to, to have the copies bound by volumes. The *Readers' Guide* gives this volume number in order to assist the librarian in finding the desired issue of the magazines. Many libraries keep back numbers of the important magazines bound by volumes.

Libraries have the *Cumulative Book Index* and *The United States Catalog* also, which list all published books and pamphlets. Books are listed as articles are in the *Readers' Guide*. The number of pages in the book, its price, and its publisher are also given. This index is sometimes more important than the card catalogue because by means of it one can learn where to buy books that one wants but that the library does not have.

Using Encyclopedias

The dictionary deals with words, listing them alphabetically; the encyclopedia, with facts. The encyclopedia is a storehouse of knowledge about countries, cities, great men, the arts, science, inventions, and processes. It gives the important facts about a subject and usually gives references to books that treat the subject in greater detail.

Using Other Reference Books

Besides the dictionaries (of which most libraries have many more than has your classroom), the indexes, and the encyclopedias, there are usually in the library other valuable

books of reference. Some give accounts of yearly happenings, as *The World Almanac*, *The Statesman's Yearbook*, and *The American Yearbook*. *Who's Who* gives biographical material about prominent English men and women of today, and *Who's Who in America* treats of eminent American men and women. There are also dictionaries and encyclopedias on special subjects, such as religion, horticulture, dates, names, statistics, poetry, quotations, art, and music.

Experiment

Make an exploration tour of the reference books in your public or school library. In a general discussion, report your findings to the class.

Selecting Useful Information

You have learned where and how to find information. How are you going to use the information after you have found it? Because of the mass of information to be found in the library on almost any subject, this question is important. You must apply to any material three tests:

(1) Does it relate directly to my subject?

(2) Is it important to a complete presentation of my subject?

(3) Will it interest my audience?

Practice

I. Imagine that your class in literature have become interested in knowing about Shakespeare the man, and that they appoint you to make a report on this subject. *Your purpose is to give the class what they are interested in knowing.* Which of the following items would answer your purpose?

1. Where and when the poet was born.
2. His ancestry.
3. His schooling.
4. Stories of his boyhood.
5. His young manhood.
6. His old age.
7. A list of his chief plays.
8. A complete list of his plays.
9. A discussion of his chief plays.
10. Recent discoveries about his plays.

II. If you were preparing a report on "Outdoor Exercise" for a class of girls, how would your material differ from that which you would use if you were preparing your report for a class of boys? Why?

Taking Notes

How are you going to remember all the material that you may need to use on a certain subject? Unless you take notes, you are liable to forget or confuse many of the important points of it.

There are several ways of taking notes: you may take running notes, construct a topical outline, or make a summary.

Examine the following selection:

Sleep

About one third of an average human life is passed in the familiar and yet mysterious state which we call sleep. From one point of view this seems a large inroad upon the period in which our consciousness has its exercise, a subtraction of twenty-five years from the life of one who lives to be seventy-five. Yet we know that the efficiency and comfort of the indi-

vidual demand the surrender of all of this precious time. It has often been said that sleep is a more imperative necessity than food, and the claim seems to be well founded. It is quite likely that some students indulge in too much sleep. This may sometimes be due to laziness, but frequently it is due to actual intoxication, from an excess of food which results in the presence of poisonous narcotizing substances absorbed from the burdened intestine. This theory is rendered tenable by the fact that when the diet is reduced, the hours of sleep may be reduced. If one is in good health, it seems right to expect that one should be able to arise gladly and briskly upon awaking. By all means do not indulge yourself in long periods of lying in bed after a good night's rest.

If we examine the physical and physiological conditions of sleep, we shall better understand its hygiene. Sleep is a state in which the tissues of the body which have been used up may be restored. Of course some restoration of broken-down tissue takes place as soon as it begins to wear out, but so long as the body keeps working, the one process can never quite compensate for the other; there must be a periodic cessation of activity so that the energies of the body may be devoted to restoration. Viewing sleep as a time when broken-down body cells are restored, we see that we tax the energies of the body less if we go to sleep each day before the cells are entirely depleted. This is the significance of the old teaching that sleep before midnight is more efficacious than sleep after midnight. It is not that there is any mystic virtue in the hours before twelve, but that in the early part of the evening the cells are not so nearly exhausted as they are later in the evening, and it is much easier to repair them in the partially exhausted stage than it is in the completely exhausted stage. For this reason, a mid-day nap is often effective, or a short nap after the evening dinner. By thus catching the cells at an early stage of their exhaustion, they can

be restored with comparative ease, and more energy will be available for use during the remainder of the working hours.[1]

Running notes on the first paragraph might be as follows:

Sleep occupies one-third of life. This is necessary. Sleep is more important than food. Some students probably sleep too much. This is due to an excess of food, which results in intoxication. Sleep may be reduced if diet is reduced. When you awake, get up.

A topical outline of the same paragraph follows:

I. Importance of sleep.
   A. Occupies one third of life.
      1. Large inroad on valuable time.
      2. Sleep is necessary.
   B. More important than food.
   C. Some students prone to sleep too long.
      1. Habit usually due to intoxication from food.
      2. By reducing diet, one may reduce sleep.
   D. Important to get up when you awake.

Following is a summary of the paragraph:

Sleep, which occupies one third of life, is more important to physical welfare than food; the amount of sleep necessary may be reduced by proper eating.

Running notes or topical outlines are useful when complete synopses of the material are necessary. If a brief notation of the chief points is all that is required, the summary is the most convenient form.

An outline and a summary may be derived from running notes as well as from the material itself. The chief advan-

[1] From *How to Use Your Mind*, by permission of the author, H. D. Kitson, and the publishers, J. B. Lippincott Company.

tage of an outline is that it enables one to see at a glance the relationship of the various topics.

Practice

Make running notes, an outline, and a summary of the second paragraph of the selection on pages 88–90. The major heading for the topical outline will be *II. Physical Characteristics of Sleep.*

Problems in Note-Taking

In taking notes on material contained in a magazine or a newspaper article or a book, or in a lecture you are attending, the most important point is to select only the essential ideas.

There are two ways of determining what points are essential; both depend on your purpose. If you have no subject of your own but are taking notes for a composition to be based entirely on one book or one article, determine the subject of the material and then select only the important details that relate to it. If, however, as is usually the case, you have a definite subject you wish to develop, keep your subject constantly in mind and select only those points that are essential to it. In each case depend for guidance in note-taking on the subject. In the first case it is the author's subject that guides you, and in the second, your own.

Another problem is concerned with the clear and concise statement of notes. *Your notes should be brief.* If they are not, you might just as well copy the material as take notes on it, for note-taking should be a time-saving device. *Your notes should be clear.* If they are not, they will not

serve their purpose of helping you to remember the material on which they were taken.

If your notes are in the form of an outline, they should, of course, conform to the three tests of an outline on pages 68, 71, and 76.

When one is taking notes for a lengthy composition, it is well to write them on cards so that they can later be arranged according to one's outline for the composition. This process saves time and avoids confusion.

Bibliographies

When we prepare a long paper containing material drawn from several reference sources, we should add to it a bibliography so that those who read the composition will know where we got the facts contained in it. The bibliography of a composition is the list of articles and books from which we derived the material needed for the writing of the composition.

The following is the bibliography for a composition on famous flights and fliers:

Books

Heroes of the Air, Chelsea Fraser
The Boy's Book of Airmen, Irving Crump
"*We*," Charles A. Lindbergh
Charles A. Lindbergh, His Life, Dale Van Every and Morris Tracy
The First Crossing of the Polar Sea, Roald E. G. Amundsen and Lincoln Ellsworth

Magazine Articles

Aviation's Big Year, Review of Reviews, 77:90–1. Jan. '28
Lindbergh's Own Story, Current History, 26:513–22. July '27

Lindbergh's Transatlantic Flight, Scientific American, 137 : 167–9. Aug. '27

New York to Paris by Air, Review of Reviews, 76 : 37–8. July '27

What Lindbergh Did for Aviation, World's Work, 54 : 232–3. July '27

Where Pluck Wins for Aviation, by A. M. Jacobs, St. Nicholas, 54 : 674–8. July '27

When Lindbergh Learned to Fly, by Ray Page, St. Nicholas, 54 : 762–3. Aug. '27

Gentlemen Unafraid, by A. M. Jacobs, St. Nicholas, 54 : 959–63. Oct. '27

Lindbergh: A Hero's Boyhood, Youth's Companion, 102 : 59. Feb. '28

Boys Who Used Their Brains — The Boy Who Could Travel Alone, by Ruth Leigh, American Boy, Aug., 1927, p. 35

Making of an Air Pilot, by Charles A. Lindbergh, World's Work, 54 : 472–81. Sept. '27

Seeing America with Lindbergh, by D. E. Keyhoe, National Geog. Mag., 53 : 1–46. Jan. '28

Our Transatlantic Flight, by Richard E. Byrd, National Geog. Mag. 52 : 346–68. Sept. '27

Byrd and the America, A. Klemin, Scientific American, 137 : 297. Sept. '27

Byrd Transatlantic Flight, Current History, 26 : 741–50. Aug. '27

Chamberlin-Levine Flight from America to Germany, Current History, 26 : 543–7. July '27

Review

Questions

1. How should you go about finding a certain book in your library?

2. If one wished to locate the latest magazine articles on fishing, where should one look first?

3. Of what value is an encyclopedia?

4. What special encyclopedias and dictionaries are in your library?

5. What are three questions to ask of any material you contemplate using?

6. What are three methods of taking notes? What is the value of each?

7. What problems does one meet in note-taking?

8. What is the purpose of a bibliography?

Project

Prepare a paper of at least 2000 words on one of the topics listed on pages 95 and 96. (If you wish to choose another topic, confer with your teacher about doing so.) Include with your composition the outline you used and a bibliography. Follow this procedure in gathering your material and planning the paper:

1. Determine the purpose of your paper. Revise the subject chosen, to suit this purpose.

2. Consult an encyclopedia to see whether it contains an article on your subject. If it does, read it so that you may get a general idea of what your subject includes.

3. Consult the card catalogue of your library for books relating to your subject. Consult the *Readers' Guide to Periodical Literature* for magazine articles relating to your subject. (If after doing this you find that the library does not contain a sufficient number of books or magazines to provide you with material, change the wording of your subject, or select another.)

4. Read those parts of magazine articles and books that relate to your subject, applying to all of the material the three questions on page 87.

5. Make running notes of the more important material, and summaries of the less important. (It will be well to make these notes on cards or slips of paper so that you can place notes on similar topics together.) Keep a list of articles and books used.

6. Make a tentative outline of your paper, using only main topics.

7. Then read your notes, and add subtopics to your outline.

8. Test your outline by the test questions on pages 68, 71, and 76. Ask yourself: Have I devoted sufficient space to important topics? Revise your outline if necessary.

9. Write your paper, and present it, with outline and bibliography, to your teacher. She may appoint a committee to choose several of the best papers to be read before the class.

Subjects for Papers

1. Vocations for men.
2. Vocations for women.
3. Choosing a vocation.
4. Earthquakes.
5. A notable man (as Edward Bok).
6. A notable woman (as Jane Addams).
7. Municipal ownership of street railways.
8. The question of consolidating the railroads.
9. Development of a great national highway or resource (as the St. Lawrence waterways, or Muscle Shoals).
10. Caring for the interests and welfare of (the farmer, the laborer, the working girl, the child).
11. Recent important inventions.
12. The tariff question at present.
13. The safety movement.
14. The prohibition question at present.
15. Equal social, legal, and industrial rights for women.
16. The child labor question at present.

17. Keeping bees.
18. The question of Federal aid for education.
19. America's treatment of aliens.
20. Restricting immigration.
21. New automobile models.
22. Ellis Island.
23. Our navy.
24. Air mail service.
25. A problem in conservation of national resources (birds, fish, forests, etc.).
26. The Merchant Marine question.
27. The League of Nations.
28. The present status of the Monroe Doctrine.
29. Russia at present.
30. New Mexico at present.
31. Becoming better acquainted with South America.
32. Our relations with Japan.
33. Moving pictures.
34. Wild animals in moving pictures.
35. The history of baseball.
36. My city — some interesting features and stories.
37. An industry of my city.
38. The story of rubber.
39. The daily newspaper.
40. Irrigation.
41. What people are doing to promote international good will.
42. Flying.

CHAPTER FIVE

PARAGRAPHS

The Function of the Paragraph

If some one asked you whether you had ever been to Washington or Chicago or some other city, your reply would probably be a paragraph. You might, of course, answer only, "Yes," or, "Yes, I was in Washington last summer"; but it is more likely that you would make several sentences. You might say that you didn't go and why you didn't, but that you would like to. If you did go, you might tell about your trip, telling when you went, with whom you traveled, and what interesting places you visited. These sentences would all be about the same topic and would form a paragraph. If you wrote a composition about your trip, it would probably include several topics and thus would contain several paragraphs; if you wrote a long account, there would be a great many paragraphs. These would all be on the general subject of your trip, but each would develop a different topic.

A paragraph is a unit of composition concerned with one thought. It consists usually of more than one sentence, each sentence helping to develop the paragraph topic. Its first line is indented.

Paragraph Length

How many sentences should a paragraph contain? How long should a paragraph be?

Experiment

Examine a number of paragraphs from newspapers, magazines, and books. How long are they? Do paragraphs taken from different publications differ in length? Do paragraphs from the same publication differ in length?

There is no standard length for paragraphs. The length depends entirely upon how much material one wishes to express on a certain point. For this reason the paragraphs in descriptive and thoughtful writings such as essays are apt to be longer than those in narrative and news writing.

If any of your paragraphs are longer than one page of composition paper, you should examine them to find whether they deal with more than one topic. If so, they should be divided.

The Reason for Paragraphs

You have always been accustomed to seeing written and printed material divided into paragraphs. Why is it thus divided? If you will take three or four paragraphs, write them without indention, and then read what you have written, you will find one answer to this question. The division of material into paragraphs makes it easier for one to follow the thought of the writer.

How do you suppose paragraphing helps the writer? In answering this question, remember that each paragraph presents a unit of thought, and that a good writer is careful to place his units of thought in natural order and to have all of them related to the subject of his composition.

If paragraphing is an aid to readers and writers, it is also an aid to the speaker and his audience. How do you deliver

an oral composition? Do you speak it without pause? If you cannot remember, read aloud several paragraphs from a book. You make a slight pause at the end of each paragraph. The fact that even talk is divided into paragraphs enables you to present what you have to say without confusion either to yourself or to your audience. You can imagine how hard it would be to make your thoughts clear if you made no division of them.

By dividing compositions into units of thought, paragraphing helps the writer and the speaker to present their material in an orderly, clear manner, and enables the reader and the audience to understand this material more readily.

The Topic Sentence

All was now bustle and hubbub in the lately quiet schoolroom. The scholars were hurried through their lessons, without stopping at trifles; those who were nimble skipped over half with impunity, and those who were tardy had a smart application now and then in the rear, to quicken their speed, or help them over a tall word. Books were flung aside without being put away on the shelves, inkstands were overturned, benches thrown down, and the whole school was turned loose an hour before the usual time, bursting forth like a legion of young imps, yelping and racketing about the green, in joy at their early emancipation.[1]

What is the chief thought of the above paragraph? Is it expressed in any one sentence? You will note that the whole paragraph is built around the first sentence. This sentence, therefore, is the **topic sentence.**

The topic sentence expresses the chief thought of the paragraph. It may be a sentence in any part of the paragraph,

[1] From *The Sketch Book*, by Washington Irving.

or a part of any sentence in the paragraph, though usually it is the first or second.

Although a paragraph does not require a topic sentence, it is better if it has one, for a topic sentence makes clear to the reader or listener the thought of the paragraph. If we compose a paragraph without a topic sentence, we should make certain that the thought of the paragraph is perfectly clear.

Practice A

What is the topic sentence of each of the following paragraphs? If the topic sentence is not expressed, what is the chief thought?

1

I began after a little to grow very bold, and sat up to try my skill at paddling. But even a small change in the disposition of the weight will produce violent changes in the behaviour of a coracle. And I had hardly moved before the boat, giving up at once her gentle dancing movement, ran straight down a slope of water so steep that it made me giddy and struck her nose, with a spout of spray, deep into the side of the next wave.[1]

2

Night is a dead monotonous period under a roof; but in the open world it passes lightly, with its stars and dews and perfumes, and the hours are marked by changes in the face of Nature. What seems a kind of temporal death to people choked between walls and curtains, is only a light and living slumber to the man who sleeps afield. All night long he can hear Nature breathing deeply and freely; even as she takes her rest, she turns and smiles; and there is one stirring hour unknown to those who dwell in houses, when a wakeful influence goes abroad

[1] By permission from Stevenson's *Treasure Island*, Charles Scribner's Sons.

over the sleeping hemisphere, and all the outdoor world are on their feet. It is then that the cock first crows, not this time to announce the dawn, but like a cheerful watchman speeding the course of night. Cattle awake on the meadows; sheep break their fast on dewy hillsides, and change to a new lair among the ferns; and houseless men, who have lain down with the fowls, open their dim eyes and behold the beauty of the night.[1]

3

In the first place, Rad burned the toast. Then Margaret discovered that the milk was sour and that Pierce had forgotten to buy coffee. When breakfast was finally over, we set to work to clean up. The oil for the stove had all been used, so we had to wash the dishes in cold water. Then, while the girls made sandwiches with bread that was, unaccountably, dried out, Pierce went down to the lake and found that the boat was half full of water from the rain of the night before. Everything seemed to be going wrong that morning.

4

After I had been introduced to Bill's relatives, I stepped outside so that he might have a few words with them in private. Spring was quickly fading into summer. The air was warm enough to allow one to go coatless. Wild roses were in bloom on the hillside across the road from the old farmhouse. Murmuring lazily, the brook ran through meadows rich with grass. Shiny green cherries on the tree by the side of the house reflected the rays of the sun.

Practice B

Below are several sentences. Write two paragraphs in each of which you use one of the sentences, or one suggested by them, as the topic sentence.

[1] Stevenson's *Travels with a Donkey*. By permission of Charles Scribner's Sons.

1. Making taffy is not so easy as one might imagine.
2. Night had fallen by the time we got out of the woods.
3. I thought the dentist would never get through with me.
4. Mrs. Johnson was a woman one could never forget.
5. There have been numerous transatlantic airplane flights.
6. We had little trouble defeating East Ridge High.
7. Jack was a dog of unusual intelligence.
8. I set to work to make a slingshot.

Practice C

Copy five paragraphs from books or magazines you have at home. Bring them to class, and point out the topic sentence or the topic thought of each.

Unity in the Paragraph

Thursday was the day for our game of "Thief in Camp." I was sunburned from our baseball game of the day before. At breakfast the director announced that he had hung a small white flag by the door of the cook shack and had appointed one of the boys to be thief. That boy was supposed to try to take the flag sometime before three o'clock in the afternoon. If he succeeded in doing so and in remaining hidden until six o'clock, he would receive an extra helping of ice cream on Sunday. The next day we were going to repair the well.

Examine the above paragraph. What is its topic sentence? Do all the other sentences help develop the topic? Would the paragraph be improved by the omission of any sentences? Which are they?

A true paragraph develops only one topic. Such a paragraph is said to have **unity** or one-ness. To test the unity of a paragraph, find its topic sentence or chief thought.

Then ask of each sentence, "Does it relate to the topic?" If it does not, it must be omitted, or written as part of another paragraph.

Practice A

Below are several paragraphs, taken from pupils' themes, that do not have unity. In some selections there are sentences that do not bear upon the topic; in others, two topics are developed. Where there are two topics developed, write the selection as two paragraphs, rearranging the material if necessary. In the other selections, omit the sentences that have no relation to the topic.

1

We gazed at the old church longingly. It seemed to offer a cool retreat from the hot, dusty road we were traveling. But we could not stop, for the hounds were not far behind. Besides, we were running out of paper and could not afford to risk wasting any more in false trails. It was necessary to get to town quickly. There we could buy enough newspapers to lay a trail to the lake. Maple trees cast a heavy shade over the front part of the building. Steps of red stone invited us to sit down. A cistern was sunk near by.

2

It was the fourth down, one yard to the goal to go. The thousands of people in the stadium hushed their shouting. Even the cheer leaders stood quiet, and the candy merchants ceased to hawk their wares. The teams lined up. If the purple won this game, the season would be a success; if she lost, a failure. The ball was snapped back.

3

The telegraph companies offer high school boys opportunities for part-time employment. The various details connected with

the delivering of telegrams require a messenger of some intelligence. By experience the companies have learned that high school boys best meet this requirement. Then, too, boys in school are apt to be neater and quicker than those who have stopped going to school. Working for a telegraph company provides valuable experience for any boy. He learns to know his city thoroughly. The fact that he meets and deals with people of every kind gives him self-confidence. Furthermore, the acquaintance he makes with the officers of various companies to which he carries messages may lead him into a good position when he has finished school.

4

It is very easy to lose oneself in the city of New York. This is so chiefly because the subway lines are confusing. Everybody seems to use the subways. One may ride miles on them for a nickel. Two companies own subway systems. One of these has an east-side line and a west-side line, each of which is divided into several branches. To one unacquainted with the city, it is an easy thing to take the wrong line. And if one gets the right line, it will be a matter of luck whether he gets the right branch. If he does not, he may have the pleasure of a long ride in a surface car in order to reach his destination. During rush hours the subways are so crowded there is danger of suffocation.

Practice B

I. Examine the standard compositions on pages 363–368. Do any of these contain sentences that do not focus on the topic of the paragraph in which they appear? If so, improve the compositions by rewriting the faulty paragraphs.

II. Read the two paragraphs you wrote for Practice B on page 101. If you can improve their unity by rewriting them, do so.

III. Get from the teacher or the class file a composition you have written within the last month. Study it with regard to the unity of the paragraphs. Rewrite any in which all the sentences do not relate to the paragraph topic.

A good paragraph has unity; that is, every part of it bears upon the paragraph topic.

Emphasis in the Paragraph

Can you recall a time when your mother told you to do something? How did she word her command? Probably she said something like this: "I want you to go to the store for me, Fred. Listen carefully." Then she told you what you were to buy for her. After that she may have said, "Above all, don't forget the butter." What parts of her message were the most important?

Have you heard a speech recently? What parts of it do you most clearly remember?

In almost everything that is written or spoken, the most important parts are the first and the last. The first is important because by means of it the reader's or hearer's attention is attracted to or repelled from what is to follow. The last is important because it is the part that the reader or hearer is most apt to remember.

The same thing is true of the paragraph. The opening sentence or sentences should attract the reader and tell him something about what is to follow. The closing sentence or sentences should, by summing up or making a forceful

declaration about what has been said in the paragraph, give the reader a clear thought to keep in mind.

The emphasis of a paragraph should be on the opening and closing sentences.

Practice A

I. Read the following paragraph, paying particular attention to the first and the last sentences. How is emphasis obtained?

March is a month of smells as well as of sounds. These vary from the unpleasant stench of a thawing cabbage field to the delicate fragrance of some of our spring flowers. It is a splendid month to test one's ability to identify twigs of woody plants by their odor, because at this season sassafras, sumac, spice bush, and other strongly aromatic twigs are at their best. From these you may turn to such woods as incense cedar, the pines, spruces, and other cone-bearers. Fully a dozen kinds of wood have such strong, characteristic odors that almost any one with any experience may identify them by their odor. Are you among those with this ability? In March the trees are generally beginning the most active growth of the year and the woods are particularly fragrant.[1]

II. Discuss and criticize the emphasis of the paragraphs on pages 80–90 and 100–101, and of the ones in the standard compositions on pages 363–368.

Practice B

I. Make an outline for a composition of at least two paragraphs on one of the following topics, or one suggested by them. Test your outline by asking the following ques-

[1] E. Lawrence Palmer in *Nature Magazine*. Reprinted by permission.

tions about it: (1) Will the topic of each paragraph be clear to the reader? (2) Will all the parts of each paragraph relate to the paragraph topic?

1. My First Dollar (In one paragraph you might tell how you earned it; in another, how you spent it.)
2. A Cooking Experience (What happened? Why? What were the results?)
3. A Night in the Woods (Why were you there? What experiences did you have?)
4. Our Public Library (You might describe the outside in one paragraph; the inside in another.)
5. Hikes I Have Taken
6. My New Dress
7. An Important Problem before Congress
8. When the River Was High
9. Mountain-Climbing
10. Snowed Under

II. Write the composition. Ask yourself these questions: (1) Do the opening sentences of each paragraph attract the reader and indicate what is to follow? (2) Do the closing sentences of each paragraph clinch the thought of the paragraph by summarizing what has been said, or by making a strong statement about what has been said, or by setting forth a conclusion? If not, would the paragraphs be improved if they did?

Developing a Paragraph

Development by Details

It is very hard to do any studying on a warm day in spring. Through the open window floats the scent of bursting maple buds. The breeze that carries it stirs the papers on one's desk.

White puffs of clouds trail lazily in a light blue sky. The whistle of a far-away train bids one travel. The babble and whir of children roller-skating help scatter one's thoughts. Everything combines to draw one's attention from books.

What is the topic sentence of the above paragraph? By what means does the rest of the paragraph develop its thought?

Details, each of which helps to explain the topic, are used to develop this paragraph. There are various other methods commonly used for paragraph development.

Development by Specific Illustration

Point out the illustration that develops the topic of the following paragraph.

I said that at sea all is vacancy; I should correct the expression. To one given to day-dreaming and fond of losing himself in reveries, a sea voyage is full of subjects for meditation; but then they are the wonders of the deep, and of the air, and rather tend to abstract the mind from worldly themes. I delighted to loll over the quarter-railing, or climb to the main-top, of a calm day, and muse for hours together on the tranquil bosom of a summer's sea; to gaze upon the piles of golden clouds just peering above the horizon, fancy them some fairy realms, and people them with a creation of my own — to watch the gentle undulating billows, rolling their silver volumes, as if to die away on those happy shores.[1]

Development by Contrast

What facts are contrasted in the following selection?

Housing conditions differ greatly in various parts of America. Two thirds of our population live in rural districts or small

[1] From *The Sketch Book*, by Washington Irving.

towns or villages where every family has a home of its own or a rented home in which it may live permanently. A large portion of our urban population is still able to live in private dwellings, either in the city proper or its suburbs. It is only in the very largest cities that it is necessary for a large number of families with growing children to live in tenement or apartment houses.[1]

Development by Repetition

Notice how the topic of the following paragraph is repeated throughout the whole paragraph.

From the listless repose of the place, and the peculiar character of its inhabitants, who are descendants from the original Dutch settlers, this sequestered glen has long been known by the name of Sleepy Hollow, and its rustic lads are called the Sleepy Hollow Boys throughout all the neighboring country. A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere. Some say that the place was bewitched by a high German doctor, during the early days of the settlement; others, that an old Indian chief, the prophet or wizard of his tribe, held his powwows there before the country was discovered by Master Hendrick Hudson. Certain it is, the place still continues under the sway of some witching power, that holds a spell over the minds of the good people, causing them to walk in a continual reverie. They are given to all kinds of marvelous beliefs; are subject to trances and visions; and frequently see strange sights, and hear music and voices in the air. The whole neighborhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors glare oftener across the valley than in any other part of the country, and the nightmare, with her whole nine fold, seems to make it the favorite scene of her gambols.[2]

[1] James Ford in *The Scholastic*. Reprinted by permission.
[2] From *The Sketch Book*, by Washington Irving.

Development by Comparison

What are the two things compared in the following paragraph?

Our faces may well be called the windows of our minds. Sometimes they reveal clearly what we are thinking. At others they seem to be so clouded with mist or frost that the looker-in can perceive our thoughts only dimly. And once in a while, when they are expressionless, it is as though a shade had been drawn to prevent any of the workings of our minds from shining through. These windows, like the windows of our houses, may be crystal clear, or translucent, or so covered as to be opaque.

Development by a Combination of Methods

Many paragraphs are developed by a combination of two or more of the methods mentioned on pages 107–110. Notice that the following paragraph consists of details and a specific illustration.

Often when I have settled myself at my desk to do some writing, I am disturbed. The telephone rings, and Mamie calls upstairs that I must answer it because she has her hands in bread dough. Or some one at the door insists on seeing "the head of the house." Or the children, playing in the yard below, yell to me to get their ball, which has fallen on the upstairs porch. Or John has lost his key to the garage and wishes to borrow mine. Once little Billy came toddling into the room with a broken toy wagon. "Wheel off," he said. "Fix." So I put aside my pen and clamped on the erring wheel. Then he wanted to run the wagon up and down the smooth place in front of the bookcases. How could I resist the child's wish?

Practice A

Bring to class for discussion in your group five paragraphs, copied from your outside reading, that illustrate the five

methods of paragraph development you have just studied, and one that is developed by a combination of methods.

Practice B

Write a paragraph, or give a talk before the class, on one of the topics, or topic sentences, in each of the following five groups. You may substitute other topics if you wish, so long as you compose five paragraphs, each developed by a different method.

I. Development by Details

1. An Interesting Assembly (Give details to show what made it interesting.)
2. A Beautiful City (Name the things that make it beautiful.)
3. When I Was Impatient (Why were you impatient?)
4. A Jack-of-All-Trades (Show by details that the person could correctly be described in this way.)
5. A Topsy-Turvy Room (Why could the room be called topsy-turvy?)

II. Development by Specific Illustration

1. A student newspaper is an asset to a school. (Give an illustration from your own school or another you know about.)
2. The more haste the less speed. (Give a personal experience to prove the truth of this statement.)
3. It is wise to be always prepared to recite. (You may show that this is true by telling of a time when you were not prepared.)
4. The best team does not always win. (Describe a time when it did not.)
5. It is easy to play sick. (Illustrate from an experience of your own or of some one you know.)

III. Development by Contrast

1. Reading a story and reading a poem. (Contrast the pleasures of each.)

2. Ice-skating is more enjoyable than coasting. (In order to prove your assertion, contrast the two sports.)

3. I would rather write a composition than make a speech. (Why? Show the differences between the two forms of composition.)

4. A small college will benefit me more than a large one. (Contrast the two types of colleges.)

5. Studying French and studying Spanish. (Tell why you prefer one language to the other.)

IV. Development by Repetition

1. I longed greatly to see that parade. (Repeat your central idea several times throughout the paragraph, presenting it from a slightly different angle each time.)

2. He was the most cheerful person I've ever met.

3. The parlor of my friend's house is a dreary room.

4. The view was majestic.

5. I was very sleepy.

V. Development by Comparison

1. Words are like bricks. (How? Show that both are used to build things.)

2. Habits and Paths (Show that use develops each.)

3. Being neat and using correct speech. (How is one similar to the other?)

4. Christmas vacation is like a lull between storms. (How? You may show that just before Christmas you have to work hard to prepare for examinations, and that just after Christmas you have to take the examinations.)

5. When I heard my first name called in that strange city, I felt as though some one had given me a drink when I was thirsty. (Why? Compare the two sensations.)

Relation of the Paragraph to the Whole Composition

Proportion

The extent to which one concern follows another's methods is surprising. If the leading concern does one thing, then others feel they must do the same thing. They must sell the same goods, at the same price, or perhaps lower, and in the same way.

Our policy always is to look for a different and better way. Because a competitor is selling a certain type of shoe at $3.30, we don't feel we must sell a similar shoe at $3.30. We would rather work out a better shoe and sell it at $3.50, putting enough extra quality in it to warrant the increase in price. Then we have something to talk about, something to sell that the other fellow hasn't. This plan has worked out exceedingly well.

Our leading line of rubbers retails at ten to twenty-five cents higher than the usual price. When we set out to develop a leader, we deliberately made it higher priced — but we put extra mileage into it. The result has been that the leader thus planned enjoys a very large sale.

We followed the same plan when we went into the tire business. In experimenting to learn how we could make the product different and better, we worked out the compression tread principle. When the tire is inflated, the rubber in the tread is compressed instead of stretched, which gives it greater resistance to wear. We have always leaned toward making the better grades of products, so in tires we set out to make the best quality we could learn to turn out. We concentrated on cord tires exclusively with the exception of one size. Then we set out to sell them on the basis of their worth.

Our present marketing plan of selling rubber shoes direct to

the retailer on an agency basis was also the result of similar methods of thinking. Rubber goods were mostly sold through jobbers when we started in business. Instead of taking this method for granted as the proper marketing plan, I commenced to study the situation. A jobber's function primarily is to collect goods from many sources and sell to the retailer a single large order instead of requiring that the same quantity of goods should be broken up into many small, direct-to-manufacturer orders. I concluded, with this thought as a basis, that while the jobber performed a real service in many lines of merchandise, the unit of sale with our merchandise was large enough to make it more economical to sell direct. That was the plan, therefore, that we adopted. Again, the nearer the source of consumption a manufacturer gets, the greater possibility he has of controlling and directing his business. The direct retailer plan has worked out very advantageously for us.

The policy of finding a different and better way applies to our advertising as well as to manufacturing. I believe that advertising is directly productive in proportion to the extent to which it is different. Recently we decided upon a newspaper campaign in the East for our tires. Layouts and plans were submitted to me. They were very good looking advertisements, but it seemed to me there was nothing about them that was different from or better than scores of similar advertisements. Since they were not different, I did not think they would be effective.

Accordingly, we set to work to see if we could find any plan which would make them different and better. The result was a plan by which we offered a tube free with every tire. Dealers were supplied with coupons which they distributed to customers, and prospects; these coupons being redeemed at full value by us when used. List prices remained as before; we stood the extra cost in the expectation that increased volume would make

up for it. This gave the plan a hook, made it different, attracted attention, and got results.

Similarly, we were getting up a folder reproducing some testimonials. The natural title that suggested itself was, "What Users Say." Thinking along the lines of finding the different and better way, we worked out the title, "How's the Roast Beef?" with an illustration showing a diner asking that question of the waiter, who, of course, replies, "Fine!" The moral is that a manufacturer naturally speaks well of his merchandise, but the true test is what those who have used it say.[1]

Read the above selection. Its main topics are:

1. Most concerns follow each other's methods.
2. Our policy is to look for a different and better method.

Which topic was more important to the author of the composition? How do you know? How many paragraphs did he devote to it?

Consider your paragraphs in relation to the whole composition; that is, plan them in accordance with the subject of the composition, and proportion them in length and in number according to the most important topics.

Transition

Unity in the paragraph demands that all the parts of the paragraph relate to its main topic. We help to achieve this unity by using transitional words and phrases. For instance, if we are writing about packing china, we do not say:

Get the china together. Assort it according to sizes. Wrap each piece in excelsior.

[1] Adapted, by permission, from *The Magazine of Business*.

We relate the sentences to each other something like this:

First, get the china together. Then assort it according to sizes. When this is done, wrap each piece in excelsior.

This enables the reader to follow our thought readily.

The same thing applies to paragraphs that form part of a composition. Each relates to a main topic, so each is connected in some way with what precedes it or with what follows. For the sake of smoothness we try to make this connection plain.

In the fourth, fifth, and sixth paragraphs of the composition on pages 113–115, transition (the carrying over) is achieved by means of the opening sentence. In the last two paragraphs, the words *accordingly* and *similarly* help connect the thought. Notice how the last sentence of the second paragraph prepares the way for what follows.

Words, phrases, clauses, and sentences are used for transitional purposes. In long compositions sometimes an entire paragraph is necessary to make the relation between two topics perfectly clear.

Practice

1. On page 106 is a paragraph about the smells of March. The preceding paragraph dealt with the sounds of March. How was the transition made?

2. What helps to carry over the thought in the paragraphs of the composition on pages 63–64?

3. From your outside reading make a list of words and phrases used for transition. Volunteers may try to find, also, a paragraph whose chief purpose is to connect two parts of the composition.

Written Conversation

Begin a new paragraph every time there is a change of speaker.

Why is this a good rule?

Practice

Paragraph the following selection correctly.

"And now, men," said the captain, when all was sheeted home, "has any one of you ever seen that land ahead?" "I have, sir," said Silver. "I've watered there with a trader I was cook in." "The anchorage is on the south, behind an islet, I fancy?" asked the captain. "Yes, sir; Skeleton Island they calls it. It were a main place for pirates once, and a hand we had on board knowed all their names for it. That hill to the nor'ard they calls the Fore-mast Hill; there are three hills in a row running south'ard — fore, main, and mizzen, sir. But the main — that's the big'un with the cloud on it — they usually calls the Spy-glass, by reason of a look-out they kept when they was in the anchorage cleaning; for it's there they cleaned their ships, sir, asking your pardon." "I have a chart here," says Captain Smollett. "See if that's the place."[1]

Review Project

Examine the long composition you wrote for the last exercise in *Chapter Four, Planning.* Notice particularly its paragraphs. Does each relate to the topic of the composition? Is the thought of each paragraph linked with the thought of the preceding paragraph? How?

Does each paragraph deal with one topic only? Do all parts of the paragraph bear upon that topic? Where is the emphasis placed in each paragraph?

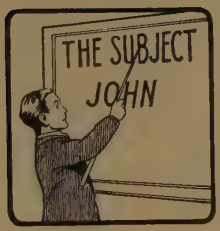
[1] From *Treasure Island*, by Robert Louis Stevenson. Charles Scribner's Sons.

By what method or combination of methods is each paragraph developed?

In your group, discuss the answers to these questions. Try to suggest improvements in each other's paragraphs.

If you can improve the composition by rewriting any of the paragraphs that do not agree with what you have learned during your study of this chapter, do so.

A committee may be chosen to help the teacher select for posting on the bulletin board the four compositions having the best paragraph structure.



CHAPTER SIX

THE SENTENCE

Recognition

The inability to recognize a sentence is a weakness often carried over from earlier years, or a habit not entirely broken. Since you can do little with sentence organization until you are able to recognize sentences and their parts, you should use the following tests to discover the points in which you need improvement.

A committee of the class, with the teacher, will score the three tests. They may make reports, using graphs to show the results of the tests.

Pupils who make perfect or nearly perfect scores on these tests may serve as a committee to improve the class ability in sentence recognition.

Test One

Write on a piece of paper the numbers 1 to 18 to represent the following groups of words. Read each word group. If group 1 is complete, write after the number 1 on your paper the word *Complete*. If group 2 is incomplete, write the word *Incomplete* after the number 2. Do this for each group.

complete 1. We found the arrowhead in the field.

incomp. 2. After a diligent search among the dusty old documents.

3. The dogs chased the jack rabbit across the pasture. While we boys hurried after them with the gun. (Consider second group only.)

4. We were awakened by the sunshine which streamed in at the window.

5. The necklace is a gift from my aunt Julia. Who brought it back from Italy. (Consider second group only.)

6. Studying as hard as he could every night and never going to any games or parties.

7. The factory is located on the corner of Tenth Avenue and Main Street. An excellent location for this particular industry. (Consider second group only.)

8. The quarterback glanced quickly at the coach and then called the signals.

9. Our opponents won the second game of the series. By a clever but unsportsmanlike trick. (Consider second group only.)

10. The strange sound seemed to come from the corridor at the rear of the house.

11. I am sure that I shall never be happy in this village.

12. I couldn't sleep much last night; it was all so new and strange.

13. Before the class was acquainted with the odd, quiet little chap.

14. By attracting the attention of the big dog and keeping between him and the trembling kitten.

15. After we had read *Ivanhoe*, we often played tournament in the back pasture.

16. When we lived in the big house that stood on the corner of Patterson Street and Eighth Avenue.

17. Stephen Crane, who was a well-known writer thirty years ago.

18. Paddling the canoe to the spot where John had dropped the watch that was his graduation present.

Test Two

The following groups of words comprise unified complete sentences and groups of words in which two sentences are improperly combined. Rewrite them, punctuating and capitalizing them properly. Make two sentences where the sense demands it.

1. I am not really afraid of ghosts my hair rises when I hear a strange noise at night 2

2. We boys were always glad to see uncle John, who would plan the most interesting trips into the woods whenever he came to visit us 1

3. The players will form into two lines, facing each other a captain will be chosen for each side 2

4. The type of that book is so small that it will tire my eyes to read it 1

5. The pirates were surprised to see so large a force they left their captives on the shore and rowed back to their ships 2

6. Please excuse John for tardiness yesterday, we couldn't get the car started 2

7. I shall tell you what repairs are needed if you will wait I shall examine the car 2

8. Our dog is devoted to Nellie no one could molest her when he is near 2

9. I left my Latin book in my desk last night I am not prepared this morning 2

10. We unpacked the lunch at once because we thought it wise to eat before dark, we began eating before the others arrived 2

11. We spend every summer at the shore; therefore, all of us can swim 1

12. We expected a large audience at our play, but were disappointed 1

Test Three

Rewrite the following selection, using periods and capitals to indicate beginnings and endings of sentences:

every summer some boys and girls went out to my grandfather's farm one of our chief pleasures was to tease an old bull my grandfather kept one afternoon I happened to be wearing a bright red jacket, and one of the boys had a red sweater this boy took his sweater off and began waving it at the bull the bull began to bellow and rage we were not afraid because we were on the outside of the fence I was about three yards away from the fence and was stooping over picking some wild flowers when all of a sudden I heard a crashing of wood I turned around and greatly to my surprise the bull had broken loose and was making straight for me I didn't stop for anything I ran as fast as my legs could carry me and climbed a tree the bull kept raging and bellowing at the foot of the tree I took off my red jacket and threw it down it was caught on his horns then he did rage he got the jacket off finally stamped it on the ground and walked away very calm I waited almost an hour before I came down from the tree after that experience we thought it wiser to leave the bull alone.

Developing a Sentence Sense

A sentence is a group of words that makes a complete statement. It has both a subject and a predicate. It is begun with a capital and is closed with a period, exclamation point, or question mark.

Test your sentences by reading them aloud. Find the subject, the predicate, the capital, and the end punctuation. If any one of these is missing, the group of words is not a sentence.

Practice A

Read aloud the groups of words below, allowing for each period a distinct pause in your reading. Then answer these questions:

(1) In which group do the sentences make complete sense when they are read aloud?

(2) In which group are unrelated ideas written as a sentence?

(3) In which group are the ideas properly punctuated and capitalized?

1

a. I did not go. Because I had an engagement. I had twenty-five rabbits. Which I raised myself. Last Thursday when I went to scout meeting. The scout master let us go in swimming.

√ *b.* I did not go because I had an engagement. I had twenty-five rabbits, which I raised myself. Last Thursday when I went to scout meeting, the scout master let us go in swimming.

2

a. As I came home from school the other day, a man was just leaving our house, he was neatly dressed in a blue serge suit, a striped coat, and a colored hat.

√ *b.* As I came home from school the other day, a man was just leaving our house. He was neatly dressed in a blue serge suit, a striped coat, and a colored hat.

3

a. I am very much interested in Elizabeth Barrett Browning also, she is practically the only poet that I really know much about.

b. I am very much interested in Elizabeth Barrett Browning also. She is practically the only poet that I really know much about.

Practice B

Select a paragraph from a book which you have enjoyed reading, and read it to the class without change of tone. As you read, the class will indicate the end of every complete statement by raising their hands. Did the class encounter difficulty?

Practice C

Test by reading aloud the groups of words that follow. Rewrite correctly those which are incorrect. Give your reason for each change.

1. Well, this school is about the same. I get out at the end of the sixth hour.

2. As you will see. We have a pretty good time at this school.

3. Once upon a time there was a boy. Who had neither father nor mother.

4. He dictated his memoirs. In which he strove to justify his career and explain his motives.

5. He may be right or wrong in his opinion. But he is too clear-headed to be unjust.

6. It is quite hard. Or at least addition of fractions is.

7. I asked my teacher whether I'd come through all right she said I would isn't that grand?

8. In our history class paper, we have a cartoon section. With cartoons and sayings about the kings and their families.

9. Their library was very simple, it had only thirty books.

10. He took us out into the country, as we drove along the highway we saw an automobile coming toward us at a terrific speed.

11. Samuel Adams was born in 1722, of a family which for four generations had lived in America, he was richly endowed with the love of liberty.

12. On the right is the parlor where Whittier wrote, on the left is a low room in which he was born.

The Essential Parts of a Sentence

Every sentence must have a subject substantive and a predicate verb.

What is a subject substantive?

What is a predicate verb?

In *John sang*, the noun *John* is the **subject substantive,** and the verb *sang* is the **predicate verb.**

Practice

Write ten sentences. Each one should be composed of only a subject substantive and a predicate verb.

Do sentences usually include more than these two parts? What are the subject substantives and the predicate verbs in the following sentences?

The entire class read aloud.

The tall young man with the green sweater won the hundred-yard dash.

What are the uses of the other words in the sentences above?

A subject substantive with its modifiers is called a **complete subject.**

A predicate verb with its modifiers and objects is called a **complete predicate.**

Note, however, that sometimes the modifier of the subject substantive comes in the predicate. Point out the modifiers in the following sentences. What are they called?

The captain was surly.
Mary's dress is green.

Practice A

Add modifiers to the sentences you wrote for the practice on page 125, in order to make each sentence contain a subject substantive with modifiers and a predicate verb with modifiers. In each of the sentences you write, underline the complete subject with one line and the complete predicate with two lines.

Practice B

I. To make certain of your ability to recognize the essential parts of a sentence, rewrite the following sentences, analyzing them by dividing the complete subject from the complete predicate, underlining the subject substantive once, and underlining the predicate verb twice, as:

A tiny, bright-eyed mouse . . . . was peeping at her from the corner.

1. A tiny, bright-eyed mouse was peeping at her from the corner.
2. Mary found a dollar on the street.
3. The general science class took an interesting trip to the pottery works.
4. That stone house has been standing since 1865.
5. The baby sat on a stool at the window.
6. We frequently looked at the clock.

II. In the following groups there are some complete and some incomplete sentences. Analyze them as you did the sentences on page 126, and indicate what sentence part is lacking.

1. Following the brook through the wood and out into the meadow.
2. The whistle blew at seven o'clock this morning.
3. We had bacon and buns for our picnic supper.
4. A long search through the empty building last night.
5. At the top of the highest tree in the forest.
6. On the east bank of the Mississippi River there stands an old fort.
7. Believing that you will give my order your attention.
8. I bought the apples from a farmer.

Kinds of Sentences

In order to recognize and construct correct sentences, it is necessary to know the various kinds of sentences. Do you find any differences in the following?

1. My puppy chased my sister's kitten.
2. Did that puppy chase the kitten again?
3. How that puppy chases the poor kitten!

Which of the above sentences makes a statement?

A sentence which makes a statement is a **declarative sentence.** Sentence 1 is of this kind.

Which of the sentences asks a question?

A sentence which asks a question is an **interrogative sentence,** as sentence 2.

What does the third sentence express?

A sentence which expresses strong feeling or emotion is an **exclamatory sentence.**

What punctuation mark closes the declarative sentence? The interrogative sentence? The exclamatory sentence?

Any sentence said with strong feeling is called an exclamatory sentence. A declarative or interrogative sentence may be said with strong feeling or emotion. In such a case it is both declarative, or interrogative, and exclamatory, as:

He told me he would certainly be here!
How can I possibly come!

Exclamatory expressions are frequently incomplete statements: *Oh! How sad!* Such incomplete expressions are exceptions to the rule that sentences should have both subjects and predicates, and are correct if they show strong feeling and are followed by an exclamation point.

Practice

I. Write a declarative sentence about each of the following:

1. Your home room.
2. Baseball.
3. A storm.
4. A book you like.
5. A pet.
6. A race.
7. Your shoes.
8. Your desk.
9. English composition.
10. An interesting fact you have learned.
11. The weather.

II. Write an interrogative sentence about each of the same topics.

III. Give three exclamatory sentences.

IV. Answer the following interrogative sentences with declarative sentences.

1. Where did you find the poem you recited?
2. Why did you stay out of school yesterday?

3. Why did you join that club?
4. When are you going on the picnic?
5. What kind of car do you like best?
6. How far can you swim under water?

V. Change the following declarative sentences, which express commands, into interrogative sentences. Be sure to use correct end-punctuation:

1. Open an account at the First National Bank.
2. Buy me a five pound box of candy.
3. Please bring the book from the public library.
4. Play first base this afternoon.
5. Tell John to bring me some good apples.
6. Try to pick me a large bunch of violets.

Simple, Compound, and Complex Sentences

The Simple Sentence

1. The pitcher threw the ball over the home plate.
2. I made a beautiful lamp shade for mother.

Each of these sentences contains a single subject and a single predicate. In sentence 1, *pitcher* is the subject substantive, and *threw* is the predicate verb. What word is the subject substantive in sentence 2? The predicate verb? We call such sentences **simple sentences.**

The subject or the predicate or both subject and predicate may be *compound,* comprised of two or more, in a simple sentence.

Mary and *I* bought mother a lovely shawl.
The farmer *sowed the seed* and *reaped his harvest.*
Claude and *Harry fished* and *swam.*

Practice

Make a simple sentence about each of the following subjects:

1. Exploring.
2. Radio.
3. Cooking.
4. Movies.
5. Automobiles.
6. Aviation.
7. Engineers.
8. Newspaper headlines.
9. Animals.
10. Friends.

The Compound Sentence

1. Jack cleaned the blackboard, and I put the desks in order.
2. George went away to seek his fortune, but John stayed at home.

In each of these sentences we have two clauses of equal rank. What are these clauses? Clauses which are able to make complete sense when they stand alone are *principal clauses*. How are they connected?

A sentence which has two or more clauses of equal rank is a **compound sentence.** These clauses may be connected by a conjunction; the connective may, however, be omitted and a semicolon used to separate the clauses.

Practice

Make compound sentences, using the following subjects, one for each clause:

1. Dog . . . cat.
2. Basket ball . . . football.
3. School . . . home.
4. Brother . . . sister.
5. Newspapers . . . magazines.
6. Boys . . . girls.

adv

The Complex Sentence

1. The boy *who studied hardest* won first place.
2. We shall print the paper *when all of the material has been* collected.
3. Father did not find *what he wanted*.

What is the use of the italicized clauses in sentences 1, 2, and 3? The clause *who studied hardest* is used to point out something about the noun *boy;* it is therefore used with the force of an adjective. It is not a principal clause because it is unable to make complete sense when written or said alone. How are the italicized clauses in sentences 2 and 3 used? Are they principal clauses?

These sentences are complex. A **complex sentence** contains at least one main or principal clause, and one or more *subordinate clauses*.

Practice

Point out the principal and the subordinate clauses in the following sentences:

1. I shall write when I get the address.
2. I held the leash while Rex ran about at will.
3. I heard what you said.
4. What I want is hard to find.
5. The officer who stood on the corner always helped the children across the street.
6. Jack will play in right field although he would rather pitch.
7. Since my friend moved to California, I have been very lonely.
8. All of us are going camping in July unless dad has to teach summer school.

9. If the dress is too short, you will have to let out the hem.

10. While we were going through the rapids, a rock tore a jagged hole in the canoe.

Is an understanding of the kinds of sentences important if you wish to write complete sentences? Give a reason for your answer.

How does the ability to distinguish among simple, compound, and complex sentences help you to write complete sentences?

Sometimes incomplete statements are subordinate clauses with no main clause; sometimes they are mere phrases. Notice the second group in the two following examples:

1. He did not come. Because he was not interested. (*Clause.*)

2. Please write to me. For the sake of our friendship. (*Phrase.*)

Practice A

Separate the following pupil's theme into sentences and write them correctly. Be sure that you have no incomplete statements and that each sentence is properly capitalized and punctuated.

Hitherto little brothers have been regarded as an oppressed, brow-beaten race perhaps this is true to a certain extent but in most cases you will find that little brother holds more sway than a king ask the boy who is one what delight we little brothers find in giving our elder brother all the tortures of the inquisition we even administer some tortures that the ancients were too tender to use

The greatest defense that a little brother has is his mother she is a rock of safety a haven for the persecuted little fellow

frequently a younger brother drives poor senior to despair by teasing and taunting. Then when he finds that the older brother is about to chastize him he runs to the sheltering arms of mother and piteously sobs out the tale of brutality. Of course mother won't let the big brute hurt little brother.

Practice B

I. Write a theme, following one of these suggestions:

1. Write a descriptive paragraph. Describe some person you know or some scene in the neighborhood. Try to make your picture clear.

2. Write an explanation of some proceeding you understand. You may explain how to play some game, or you may explain some method, such as that of finding a book in the library.

3. Write an account of a brief incident. The following topics will indicate the kind of incident which would be appropriate: Why I was tardy; An odd happening in class; A funny mistake; A clever saying of some child.

II. Score the sentence structure in your neighbor's theme. A score may be made in the following way. Count the number of groups of words that should be sentences. Then count the number of sentences that your neighbor has written correctly. Divide the second number by the first.

Experiment

The pupils may prepare a dictation drill for practice in establishing sentence sense. Each pupil may bring to class a short selection for dictation. These selections may come from books read outside of school or in the lower grades. After the selections have been checked by the teacher or by a committee of pupils, the class may be

divided into small groups. Each pupil may then dictate his selection to his group. Each group may choose one selection to be dictated to the class and may choose its best reader to present the selection. Score papers for sentence sense, counting as correct each sentence which begins with a capital letter and ends with the proper end punctuation.

Combining Ideas

The boy who wrote the following poor sentence felt the need of combining ideas. He made the mistake, however, of thinking it correct to (*a*) combine any ideas he chose to combine, and (*b*) consider *and* the proper connective for all such occasions. Mention two ideas in his effort which should not be combined. How many sentences should there be? How would you rewrite it?

This last bird I shall talk about is the warbler and he is a very funny eater and he eats bees and poison ivy and oak seeds and he is a very pretty bird.

The first question to ask yourself about the ideas to be included in a sentence is, Are they closely related? If they are not closely related, they should be written in separate sentences.

If a sentence expresses closely related ideas, it is said to have **unity.**

Practice

Test the following sentences for unity. Do the clauses in each express closely related ideas? How are the ideas connected?

1. Peter writes good poetry and is the captain of our basket ball team.

2. I had read so many ghost stories that I had difficulty in going to sleep.

3. You have never read any of Scott's novels, ~~but~~ Dickens writes about the common people.

4. Just as I was going to sleep, I was startled by a strange sound in the closet.

5. Our teacher was educated in a military academy and is very bald.

6. It rained yesterday, ~~and~~ father ~~goes~~ to work at eight o'clock in the morning.

7. The weather was fine; the picnic was a success; mother said Mary cried all afternoon because she couldn't go.

8. I study mechanical drawing because I intend to become an engineer.

9. Our English class entertained Miss Gray's class, and we gave the trial scene from *The Merchant of Venice*.

10. We had twin boys in our class, and we dramatized *The Prince and the Pauper*.

11. The roads were so rough that father was afraid they would break the car before we reached camp.

12. This is Monday, and our club will meet at 3 : 15 this afternoon.

13. I wrote to uncle John six weeks ago, and he has not written to me this winter.

14. John is often late to school two or three times a week, and the tardiness court has recently been established in our school, so why doesn't he try to be more prompt?

15. Graduates of our school usually succeed in getting good positions; good positions are hard to get.

Though ideas may seem unrelated when stated together in principal clauses connected by *and*, they can sometimes be expressed to show relationship.

You discovered that the first sentence in the preceding

Practice, "Peter writes good poetry and is the captain of our basket ball team," contained two unrelated ideas. Are the ideas related in the following sentences?

1. As well as being captain of the basket ball team, Peter writes good poetry.
2. Although Peter is captain of the basket ball team, he writes good poetry.
3. Although Peter writes good poetry, he is captain of the basket ball team.
4. Peter wrote good poetry until he became captain of the basket ball team.
5. Peter is captain of the basket ball team; nevertheless, he writes good poetry.

How are the ideas related in each of these five sentences? What connectives are used?

The relationship between ideas may often be made more evident by making a subordinate clause of one of them and connecting it to the principal clause by one of the subordinating connectives (see page 139 for a list of subordinating connectives) that shows the desired relation. In sentence 1 above, the relation is emphasized by *as well;* in sentence 4, by *until*.

Practice

Turn to pages 134–135 and study the sentences in the Practice. Rewrite the poor ones so that they show correct relationship between their ideas (change words and supply others where they are necessary).

Test your sentences by asking two questions about them: Are the ideas closely related in thought? Are they so worded as to express this relationship?

Practice

Apply the above test questions to the groups of sentences below, and improve these sentences by rewriting them (change words and supply others where they are necessary).

1. His face bespeaks a strong, firm character. His voice is neither high nor low. When he is angry, his voice is between a very high tone and a shout.

2. Our school opens at 8 o'clock. This arrangement makes it necessary for me to get up at 6:30 or 6:45. Some mornings I wish I could stay in bed for about two hours longer.

3. She has pretty blue eyes. Her nose is too big.

4. I am one of those who long for spring. Spring is my favorite season.

5. I like the quaint language he uses. I think he must be a Southerner.

6. In athletics we have the best field, the best coaches, the best gymnasium. In scholarship we have the best teachers.

If you will examine the best speaking and writing, you will find that clearness and force of expression often depend upon the author's command and use of such words as *and*, *therefore*, *however*, *though*, and other connectives. A pupil depends upon the familiar conjunctions *and* and *but* because he either is ignorant of the large store of connectives upon which he may draw or is not ambitious to widen his range of connectives and to cultivate nice distinctions in the use of them. Those who would cultivate power in expression would profit by studying connectives.

Connectives are linking words used to combine ideas. They include *conjunctions* and other words such as *relative pronouns*, *relative adjectives*, and *relative adverbs*.

Connectives serve two purposes. They show the relationship between clauses of equal rank. Such connectives are said to be **coördinating.** The more common of these are *and*, *but*, *or*, *nor*, *yet*, *moreover*, *furthermore*, *for*, *so*, etc. Connectives may also show relationship between a subordinate clause and a principal clause. Such connectives are called **subordinating.** Common connectives of this type are *if*, *although*, *as*, *whereas*, *while*, *because*, *that*, etc. Some connectives may be used either as coördinating or subordinating.

A variety of relationships may be shown by connectives; for example:

Billie was tired. He went to sleep.
Billie was tired, *and* he went to sleep.
When Billie was tired, he went to sleep.
Whenever Billie was tired, he went to sleep.
As soon as Billie was tired, he went to sleep.
Billie went to sleep, *for* he was tired.

Coördinating connectives may be used between clauses of equal rank to show the following relationships. A few of the common connectives are given for each relationship named.

Addition: and, likewise, moreover, furthermore, besides.
Contrast: but, yet, nevertheless, nor, whereas, however.
Consequence: therefore, consequently, accordingly, thus, hence.
Alternative: or, nor, neither . . . nor, else.
Explanatory: because, for, for instance.
Repetition: in other words, in fact, that is to say.

Subordinating connectives may be used to show the following relations between a subordinate clause and a principal clause:

Time: when, before, after, until, meanwhile, then.
Place: where, wherever, whether.
Manner: as, though, as if.
Degree: as, rather than, more than, than.
Cause: because, for, in that.
Purpose: that, so that, in order that.
Result: that is, so that.
Condition: if, provided, unless.

Practice A

Show all the possible relationships between the following pairs of ideas:

1. My mother called. — I went home.
2. There is a dense fog. — You must drive carefully.
3. Caesar was ambitious. — Brutus stabbed him.
4. The work is hard. — We will do it.
5. It rained. — We stayed at home.
6. He was a coward. — We did not like him.
7. He was not well. — He went to the shore for a few weeks.

Practice B

One of each of the following groups of sentences represents the correct use of the connective, and the other group represents the wrong use of the connective. Which group is correct? Explain the reason for the differences between the correct and incorrect groups. Note that in some of the correct cases, connectives have been inserted, and in others the word groups have been broken into several separate sentences. Explain why.

1. (*a*) The first time I went fishing, I got a bite which seemed so strong that I thought there was a whale on my line. I called

to my brother. When he pulled in the line, there was only a small perch on it.

(*b*) The first time I went fishing, I got a bite and I thought there was a whale on my line and I called to my brother and he pulled the line in and there was only a small perch.

2. (*a*) In *Daffodils*, the author says that many a time we see something that is most beautiful; that we do not think so at the time; that when we are alone, however, we wish we could see it again.

(*b*) In *Daffodils*, the author says that many a time we see something that is most beautiful. But we do not think so at the time. But when we are alone, we wish we could see it again.

3. (*a*) The wanting fever is just what I have; therefore, I am working at odd jobs so that I can have those things I want.

(*b*) The wanting fever is just what I have and so I am working at odd jobs so I can have those things I want.

4. (*a*) The fact that your dearest friends turn against you is no sign that you should turn against them.

(*b*) The fact that your dearest friends turn against you is no sign because you should turn against them.

5. (*a*) A peculiarity of O. Henry's stories is that when one is most interested, they stop.

(*b*) O. Henry has an ability for writing short stories that when one gets interested, the story stops.

Practice C

Which of the following sentences represent the mistake of combining thoughts that should be written in separate sentences? Which represent the mistake of using connectives wrongly? Rewrite the sentences correctly, changing the wording as you find such change necessary.

1. She had a peculiar countenance and a quick and hot temper.

2. I like fishing because it is so interesting when you have a bite and you think you have a fish.

3. I like to get up early on a bright, sunny morning and get my pole and line and go to Belle Isle bridge and fish there until about eight o'clock and then come home and have my fish for breakfast.

4. When the farm life is losing its charm for city life, why that means that the soil is not cultivated and food is not grown and in the city prices soar because of shortage of food and I therefore think that the cultivation of the soil is a duty which must be promoted.

5. There are many processes in hardening steel, and I am going to tell you of only two simple ones.

Practice D

I. Rewrite the following sentences, supplying the proper connectives chosen from the words given in parentheses. Give a reason for each choice.

1. In the camp many sports can be enjoyed, (*and which*, *which*) are swimming, hunting, canoeing, hiking, and fishing.

2. It was a stirring spectacle, (*but*, *and*, *for*) the boys were too near to enjoy it.

3. The crackling of twigs told them (*therefore*, *for*, *why*, *that*) they were being hunted by some night prowler.

4. (*When*, *Because*, *After*, *Why*) the boys came to the river bank, a glad shout went up.

5. All went out to meet them, (*because*, *if*, *unless*) the villagers had grown anxious.

6. (*Because*, *While*, *As*, *When*) they were eating, they told the story of their adventures.

7. Each group was to build a fire (*and*, *where*, *but*) the smoke would not blow up the valley.

8. He thought earnestly (*that, how, because*) he might teach them to get along with each other.

9. (*If, When, Before, Because*) you may take part in the contest, you must promise to live up to any lesson taught by the contest.

II. In all the preceding sentences, except 2, the connectives, if they were chosen correctly, have made complex sentences. Mention the chief idea of each complex sentence. Mention the connective chosen in each instance, and tell its kind (see the list on page 139).

Practice E

Examine for the following purposes any newspapers and magazines that you have at hand:

1. Making additions to the lists of connectives on pages 138–139.

2. Reporting on an author or a newspaper using a large variety of connectives, giving a list of the connectives used.

3. Bringing to class a specimen of writing to illustrate the use of a variety of connectives.

Experiment A

Prepare and give a talk on a lively contest. As you give the talk, try to avoid using more than once or twice *and*, *but*, and *so*. Let the class agree upon the number of repetitions to be allowed. If this number is exceeded, the speaker forfeits the privilege of continuing his story.

Experiment B

Select from your writing or reading a number of sentences containing connectives other than *and* and *but*. Write the sentences thus and bring them to class:

My companion had a few more . . . I had.

As each presents his sentences, the class supply suitable connectives. After the discussion, decide which member presented sentences requiring the greatest variety of connectives.

Experiment C

The class divide into three groups. Each member selects from his conversation, compositions, or reading, ten complex sentences. The chairmen of the groups select from these lists thirty sentences that together use a variety of connectives. They present these, written without connectives, to the class. The chairmen retain a list of the original connectives to serve as a key to answers. When the class have copied the sentences and supplied connectives, the chairmen check the papers. The group having the greatest number of members registering one hundred per cent wins.

Experiment D

Reread an old theme of yours and check all the sentences for unity. Apply the following tests:

(1) Does the sentence express a unified thought?
(2) Is the sentence worded so that the unity is shown?
(3) Are the parts of the sentence properly connected?

Making Sentences Clear

How often are you asked, "Will you please repeat that sentence? I didn't understand it"? Why was the sentence hard to understand? It is useless to write or speak unless you can make your sentences so clear that they can be easily understood.

The Position of Modifiers

How is the meaning of these sentences affected by the placing of *only?*

1. Only two sang for the gentleman.
2. Two only sang for the gentleman.
3. Two sang for only the gentleman.

Place the word *almost* in the following sentence at the places marked ∧, inserting it only once at a time, and read the sentence aloud each time in order to discover the difference in meaning:

He ∧ went ∧ to town with ∧ a wagon load.

A word, phrase, or subordinate clause used as a modifier should be placed as near as possible to the word or group of words it modifies.

Because a modifier has a tendency to modify the nearest important word, it is necessary to express the word modified and to place it properly. In the incorrect sentence "Coming in on the train, the new post office was seen," the participial phrase *Coming in on the train* requires a noun or pronoun to modify. The nearest and only noun is *post office.* The sentence should have been written, "Coming in on the train, we saw the new post office."

Study the following examples. Why are the correct forms written as they are?

Right	*Wrong*
1. Upon running down the hill, he saw the ship clearly.	1. Upon running down the hill, the ship could be seen clearly.

2. Entering the cave, they heard the sound of running water.	2. Entering the cave, the sound of running water was heard.
3. Knowing it would rain, John took an umbrella.	3. Knowing it would rain, an umbrella was taken by John.
4. Throwing snow balls right and left, they hurt a little girl.	4. Throwing snow balls right and left, a little girl was hurt.

Rewrite undecai modifiers

Practice A

Rewrite the following sentences, placing the italicized words so that the meaning is correct and clear:

1. We *only* have silk dresses on sale.
2. I *only* looked at the stuffed animals.
3. The cooking class *only* meets twice a week.
4. Do you *ever* remember finding a four-leaf clover?
5. I *never* expect to see him again.
6. Jane had *almost* run around the track.
7. Two of them *almost* had finished their breakfast.
8. Our team *only* succeeded in making two home runs.
9. I am *only* going to tell you about two new inventions.
10. We *again* wish we could see the picture.
11. Both are trying *first* to get the treasure.
12. He *only* weighs two hundred thirty pounds.

Ite to change

Practice B

Improve the following sentences by rearranging them so that each introductory expression modifies the proper word in the sentence. Add words if they are necessary.

1. Having swum three hours, the liner rescued the shipwrecked men.

2. Before being intrusted with the post of observer, long technical training is required of the airplane observer.

3. Having drawn down and housed the ship's balloon, a sense of relief from danger was felt by all.

4. On entering the room, a surprise was met by him.

5. First making sure that the fire in the room was out, the burning oil-can was picked up and was taken to the deck.

6. Once when he fell ill at school, he said he would never forget how she came to the school and nursed him.

7. Having finished my home-work, my chum came in for a little visit.

8. Entering the library, a statue of Washington was seen.

9. Seeing the truck approach, the car was turned sharply toward the curb.

10. Being very feeble, the boy helped the old man with his bundle.

11. Wading in the stream, a rock cut his foot.

12. Swimming rapidly, the river was soon crossed.

The Reference of Pronouns

Pronouns have **antecedents,** words to which they refer. The antecedents may be implied but are usually expressed. In addition to agreeing with their antecedent in person, number, and gender, pronouns should be so placed in the sentence that their reference to their antecedents is unmistakable. The following sentence represents a common error in the reference of pronouns:

Jack telephoned Tom before he had heard the news.

Is *Jack* or *Tom* the antecedent of *he?* The sentence should have been written in one of the following ways:

Before Tom had heard the news, Jack telephoned him.
Before Jack had heard the news, he telephoned Tom.

Practice

Analyze the mistake in each of the following sentences and rewrite the sentences correctly:

1. James said that he had told the man that evidently he was ashamed of what he said.
2. Mary said she wished her mother would let her put away her sewing while she told her a story.
3. Old Joe's grandson cut his first tooth just before the celebration of his seventy-fifth birthday.
4. The bobolink waits until the rice is ready to pick, and then he and the farmer have a race to see who will get it first. No matter how he tries to scare him away he loses ten per cent of his crops every year.
5. Then I learn about the dear old Roman language. It is my worst class in difficulty, and yet it is one of my best.
6. Christmas we went over to my aunt's house, and they took us out for a ride in their car.
7. At the beginning of the war, the Allies were no match for the Germans in the air. They had better planes, better trained aviators, and also a greater number of planes.
8. Boys should study cooking and sewing. They are valuable courses.

Using Enough Words to Make Relationships Clear

The omission of a word or a group of words sometimes weakens decidedly the clearness of a sentence, as in "He was always well dressed in a neat suit and a clean shaven face." The most common habit of this kind, however, is illustrated by these examples:

Wrong: He offered to help Aunt Emily, which she accepted gladly.

Right: He offered to help Aunt Emily, which offer she gladly accepted.

Right: He offered to help Aunt Emily. She gladly accepted the offer.

Practice

Rewrite the following sentences, supplying the words that are necessary for making the sentences both clear and correct.

1. I should be more interested in reading about animals than any other stories.
2. I should rather see a circus than ten kinds of candy.
3. She asked me whether I would go to the party with her, but I refused it.
4. A newspaper that sells for two cents costs much more to print, which is made up by the advertisements.
5. It seemed to him that people were standing in a dark corner, and could not make out who they were.
6. Do as you are told, and it will keep you from getting into trouble.
7. Then you were thinking of the poor, especially on Christmas Day.
8. He was full of advice and much excited about our try-out.
9. She appeared as deserving as any person ever met.
10. The members of the football team learn to play together, which may develop into a liking for community work.

Parallel Structure

In the following sentences there are parallel ideas. What are they?

He came in, and I went out.

Although it was cold, even though it rained, we gathered up our tackle and dug our bait and went fishing.

Parallel ideas should be expressed in similar forms.

In the following sentences the value of parallel structure is evident.

Right: I ran to the window and drew up the sash.

Wrong: I ran to the window and the sash was thrown up.

Right: He came to attend commencement and to visit his old classmates.

Wrong: He came to attend commencement and for a visit with his old classmates.

Practice

Rewrite the following sentences, expressing parallel ideas in similar forms.

1. He had a large head, a huge body, and below that came a pair of feet that looked as big as his body.
2. Mr. Hiram Jones had a short, stubby beard, and on his head was a large tattered old straw hat.
3. Bears when they are annoyed, will grasp and hold a man or beast, while they bite, and frequent blows are given with their forearms.
4. Bears seem to be a good deal like people, standing on their hind legs and many other movements.
5. The good I would get out of English is to know how to talk intelligently and in expressing my ideas freely.
6. There is nothing so kingly as kindness and nothing so royal as being truthful.
7. The coach advised us to watch our opponent's center and that we should not fail to guard our own goal.
8. I enjoy playing tennis and also to read in the library.
9. It is time for us to go home, prepare dinner, and our clothes must be changed.
10. She always tried to be truthful and in being fair.

Experiment

Write an explanatory theme. It would be interesting to visit some factory or some industry in the neighborhood and explain one of the processes which you observe.

Examine your sentences carefully to find out whether they are clear or not. Ask yourself the following questions:

(1) Are the modifiers properly placed?

(2) Is the reference for each pronoun clear?

(3) Have I used enough words to make the relationship clear?

(4) Have I used parallel forms for parallel ideas?

Making Sentences Forceful

You have found that sentences should be unified and clear as well as correct. They should also be *forceful.*

What is a forceful sentence? Are these forceful?

1. It might have been a ghost or something!
2. As he had not washed his hands in eight days, they were dirty.
3. He did not like spinach, and he had to eat it.

Are the following forms of the three sentences more forceful than the sentences above?

1. It might have been a ghost!
2. His hands were dirty, for he had not washed them in eight days.
3. Although he did not like spinach, he had to eat it.

Sentences may be made forceful by the elimination of unnecessary words, by placing important ideas in emphatic positions, and by subordinating unimportant ideas.

How were the sentences above made more forceful?

Emphasis by Elimination of Unnecessary Words

In the sentence "It might have been a ghost or something," the words *or something* do not contribute to the thought of the sentence. Yet they occupy the most important position in the sentence!

Have you the "or something" habit? The "I guess" habit? Do you say "musical instrument" when you mean *violin*, "lack of success" when you mean *failure*, "we have at hand" when you mean *we have?* If you do, watch your conversation to detect unnecessary words.

Practice A

Reduce to words or phrases the parts italicized in the following sentences:

1. He is a small man, *and he has gray hair and a stubble beard.*

2. He inspects the advertisements *that are upon the wall*, and peeps into the baskets *that are the property of his fellow travelers.*

3. I feel sure he will not find fault with me for writing his name under this portrait, *which is inoffensive.*

4. At other times, *when your eye is upon the figure of the doctor, which is sleek and trim, and upon his huge bunch of watch seals*, you think you will some day be a doctor.

5. I follow little Ishmael and his mother, *who is broken-hearted*, out into the wilderness, *which is great and terrible.*

6. *It was only yesterday* that we were children.

7. The cover of the graduation issue of our school paper will be a blue *that is beautiful.*

8. The price *which will be charged* for this issue will be twenty cents.

9. Orders must be taken in advance so that delivery can be made quickly *and delivery should be made during the home-room period.*

10. The handbook was delayed *because it was held back by the printer.*

11. The handbook was prepared by the 9 B's, *and the work was under the direction of Miss Stratton.*

Practice B

I. Give as many sentences like the following as you can:

1. Lafayette, we are here!
2. Don't give up the ship!
3. Give me liberty or give me death.

II. What is the advantage in these sentences of using few words rather than many?

III. What did Lowell mean when he said that the art of writing consists in knowing what to leave in the inkpot? Explain the expression, "Brevity is the soul of wit."

IV. To what extent was the author of the paragraphs below able, in the rewriting, to reduce the number of words? Did he gain thereby? If so, what did he gain?

1. On Thursday, January 22, the Gadsden basket ball team defeated the Jefferson basket ball team. The game was played on the Gadsden floor. The score was 22 to 10 in our favor. The game was a fast and exciting one from the time the whistle blew to the end. Gadsden scored the first baskets and in this way took the lead. We had one disadvantage, and that was, the size of the Jefferson team slightly exceeded that of the "Yellow and Blue" five.

2. On Thursday, January 22, the Gadsden basket ball team defeated Jefferson on the former's floor by the score of 22 to 10. The game was fast and exciting from the time the whistle blew. Gadsden took the lead by scoring the first baskets. Our smaller size was our only disadvantage.

Practice C

Make the following sentences forceful by eliminating all unnecessary words in them:

1. I telephoned to Miss Smith with reference to the possibility of securing an interview with her so that I might get a report for our school paper about the trip to Bermuda which she took recently.

2. I have been trying in vain for a week to find an opportunity to write you a letter in order that I might explain to you the reason for the fact that I was unable to attend your recital last Saturday night.

3. As soon as you have collected all the articles which you are able to get for our exhibition, bring the articles which you have collected to room 326.

4. The 9 B civics class left the Junior High School at nine o'clock Saturday morning and went to Hesper for the purpose of visiting the state school for girls, making the trip by bus.

Experiment

Examine six of your recent compositions. Select the one which is most in need of improvement from the standpoint of brevity. First draw a line through all unnecessary words. Second, underscore clauses or phrases which may be reduced to words, or to shorter clauses and phrases. Rewrite the theme, making the changes. Has your composition gained in force?

Emphasis by Arrangement

In the study of the paragraph it was shown that the first and last parts, especially the last, are the emphatic places. So it is with the sentence. Compare the changes

in the following sentences and note the effect of utilizing the first and last parts of the sentence for emphasis. What do you find?

1. (*a*) The distance between our earth and the sun is 93,000,000 miles.

(*b*) Between our earth and the sun there is 93,000,000 miles of distance.

2. (*a*) The cardinal is the most beautiful bird, it seems to me.

(*b*) The most beautiful bird, it seems to me, is the cardinal.

The end of a sentence is the most emphatic part of it. The beginning is next in emphasis. Arrange parts of a sentence so that the most important words will occupy the most conspicuous places.

Practice

I. Comment upon the arrangement of parts in the following sentences. Whenever it is possible, improve the force of the sentence by rearrangement of its parts.

1. The conversation became general when others joined us.
2. He called upon his arrival.
3. He said, "You are right," after a pause.
4. After dinner a terrible tornado came, due to the hot weather.
5. The guard called, "Halt!" and the spy waited.
6. The pig waded into the mud, and he stuck there.
7. He saw bears and moose in Alaska when he visited there.
8. Because he was a Boy Scout, every day he did a good turn.

II. Bring to class examples, from your reading, of sentences having forceful arrangement of parts.

Emphasis by Subordination

Our sentences contain ideas of varying importance. How do we emphasize these ideas?

In the following sentences there are principal and subordinate clauses. What idea is emphasized in each sentence? Is this idea in a principal or a subordinate clause?

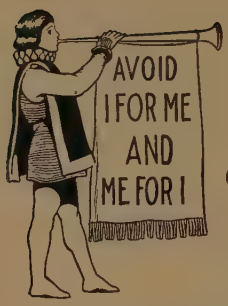
1. The boy who spoke to me is my brother.
2. My brother is the boy who spoke to me.
3. We sat in the car while he went into the house.
4. While we sat in the car, he went into the house.

To emphasize an important idea, place all unimportant ideas in subordinate clauses or in modifying words or phrases.

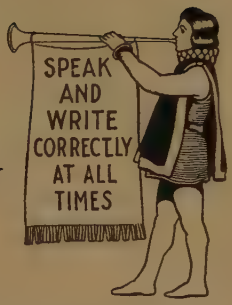
Practice

Decide which statement you wish emphasized in each of the following groups, and arrange the sentence so as to make the chief thought stand out.

1. Washington arrived at Monmouth. The army was about to retreat.
2. The party caught sight of a bear. It was eating garbage behind the hotel.
3. The fields were bathed in moonlight. This made them look as if they were covered with snow.
4. I was taken to a beautiful hotel. I had a wonderful dinner.
5. I had not a penny in my pocket. A job with the Traction Company was offered to me.
6. Franklin bought two large buns. He carried them down the street.
7. We ordered the canoe. It came just in time for our trip.
8. It rained all through the night. The next day was clear.



CHAPTER SEVEN



GRAMMAR

Importance

An understanding of the essentials of grammar will make correct speech and writing natural and easy.

Suppose your speech is correct. What effect will it have on the persons mentioned below? If you speak very poorly, however, saying "ain't" and "he don't" and "He gave it to John and I," will the effect be different?

1. A visitor you are escorting around your school building.
2. An audience who hears you make an announcement in the school assembly.
3. A man to whom you are applying for a position.
4. A customer in a store, a patient in an office, or any one with whom you have professional or business relations.
5. A college professor who is interviewing you upon your entrance to college.

An understanding of grammar will also help you to understand more easily what you read.

How does the understanding of relations among words, phrases, and clauses help you to understand the meaning of this sentence?

On deposits of not less than three full calendar months' standing, reckoning from the first day of the month succeeding the

date of deposit, interest at such a rate as may be fixed, from time to time, by the Board of Directors, shall be credited as of June 1 and December 1, in each year; provided, that no interest will be allowed on a balance of less than one dollar, except where special arrangement is made with reference to a class of depositors.[1]

What is the importance of a clear understanding of the foregoing sentence?

Testing Your Understanding of Grammar

How does a doctor go about curing a patient? He first finds what is wrong with him and then prescribes treatments and habits that remedy those defects. Will you go about improving your knowledge of grammar in the same way? If so, how shall you discover what you need to do?

The following tests cover the important phases of grammar. Consult with your teacher and make arrangements for taking the tests. Through them you may discover your defects in grammar. When you have done that, you will be able to improve more rapidly.

Test One

Fill each blank in the following sentences with the one word that will make a clear, correct sentence:

1. You look tired; lie down in the hammock till dinner time.

2. You were chosen because of your voice. (*was*, *were*)

3. John is a bright boy, but he doesn't study hard enough to make a good record. (*don't*, *doesn't*)

[1] Reprinted from *The Book of Saving*, Detroit Savings Bank.

4. Will your mother _____ you go with us?
5. What have you _____ with father's golf sticks?
6. _____ they in a hurry when they passed you yesterday?
7. You cannot eat the cake until you have _____ your cereal.
8. She _____ the channel in fourteen hours.
9. Please _____ down in this chair.
10. I enjoy sitting here, but I _____ to go home.
11. I should _____ ordered it if I had seen the advertisement.
12. Few pupils in our class can read _____ enough to pass that test.
13. Grandfather is very lame; therefore, I have to walk _____ when I go with him.
14. Every boy on the team must have _____ heart tested.
15. We do not grow _____ kind of apples on our farm.
16. Any one of the girls would have loaned you _____ cap.
17. Father promised the trip to Tom and _____ if we passed in algebra.
18. Jane and _____ will get the work done as soon as we can.
19. We prefer _____ kind of breakfast food to the kind you have here.
20. Each one of us must do _____ part.

Test Two

Choose the correct word from those in parentheses in each of the following sentences:

1. He (*don't*, *doesn't*) stay very long.
2. Neither John nor Tom (*are*, *is*) to blame.
3. There (*lays*, *lies*) my book where I left it.
4. (*Was*, *Were*) Jane or Mary late?
5. Neither of the boys (*play*, *plays*) well.
6. Mother was (*sitting*, *setting*) where we left her.
7. The porter (*sat*, *set*) my baggage down with a bang.

8. Paul has (*broken*, *broke*) the record.
9. My uncle from Canada (*came*, *come*) yesterday.
10. The dress was badly (*torn*, *tore*).
11. He (*begun*, *began*) to study French last year.
12. Buy some apples for Jack and (*me*, *I*).
13. Between you and (*me*, *I*), I don't want any such settlement.
14. The editor told Mary and (*she*, *her*) that he would print their papers.
15. Father bought Alice and (*she*, *her*) new hats for Easter.
16. The speakers are Philip and (*I*, *me*).
17. I thought it was John and (*he*, *him*).
18. After a sleepless night the patient feels (*bad*, *badly*).
19. Those roses smell (*sweet*, *sweetly*).
20. Don't walk so (*rapid*, *rapidly*).
21. I shall (*sure*, *surely*) attend your commencement.
22. Each member must pay (*his*, *their*) dues this week.
23. Any teacher will give (*their*, *his*) opinion on that point.
24. All the students made (*his*, *their*) contributions.
25. He walks (*like*, *as if*) he had been hurt.

Test Three

a

We saw a garden of fair size behind the little house that belonged to Mary.

b

The troop trudged along wearily while the scout-master looked in every direction for some sign of the lost trail; but no such sign could be found.

I. Read sentence *a* above carefully. Find in it one of each of the following:

1. A common noun.
2. A proper noun.
3. An adjective.
4. An adjective phrase.
5. An adjective clause.
6. A transitive verb.
7. An intransitive verb.
8. A relative pronoun.

II. Which of these names describes sentence *a*: simple, compound, complex?

III. Is sentence *a* interrogative or declarative? Is it exclamatory?

IV. Read sentence *b*. Pick from it the following:

1. A preposition.
2. A noun in the objective case.
3. A verb in the passive voice.
4. An adverbial clause.
5. An adverbial phrase.
6. An adverb.
7. The subject of the verb *trudged*.
8. The predicate of the subject substantive *scout-master*.

Test Four

I. Choose the correct form of the words in parentheses in each of the following sentences:

1. It is (*I*, *me*).
2. Father bought bicycles for George and (*I*, *me*).
3. May brother and (*I*, *me*) go to town?
4. The teacher sent Tom and (*I*, *me*) postal cards from England.
5. I see mother and (*he*, *him*) over there.

6. Each of the boys should solve (*his*, *their*) problems.
7. (*These*, *Them*) apples are certainly delicious.
8. (*Father*, *Father he*) started Friday.
9. I believe that is (*they*, *them*).
10. I sent father and (*she*, *her*) all the money I earned.
11. Either John or Henry must bring (*his*, *their*) ukelele.
12. We (*laid*, *lay*) on the lawn in the warm sun.
13. They had all (*went*, *gone*) to the party.
14. Has father (*come*, *came*) home yet?
15. When did you (*set*, *sit*) this jar on the shelf.
16. Each of us (*was*, *were*) there.
17. The girls were (*setting*, *sitting*) in a row.
18. The boys (*run*, *ran*) down the street after the fire engine.
19. There (*was*, *were*) many lessons to prepare.
20. He (*doesn't*, *don't*) try very hard.
21. I (*could hardly*, *couldn't hardly*) find you.
22. Don't talk so (*foolish*, *foolishly*).
23. Jane feels (*bad*, *badly*) this morning.
24. I have only two brothers, and John is the (*older*, *oldest*).
25. I don't care (*nothing*, *anything*) about that book.
26. Mary certainly sings (*sweet*, *sweetly*).
27. I think that rose smells (*sweet*, *sweetly*).
28. (*These*, *This*) kind of rubbers never wears well.
29. It looks (*like*, *as if*) it might rain to-day.
30. Peter (*don't*, *doesn't*) try to play football since he hurt his knee.

II. You have now corrected the above sentences. Why did you make the choice in each sentence? Here are the rules concerned. Pick out the rule explaining your correction of sentence 1, then sentence 2, etc.

1. A singular subject takes a singular predicate.
2. *Lie* is an intransitive verb.

3. *Sit* is an intransitive verb.
4. *Lay* is a transitive verb.
5. *Set* is a transitive verb.
6. The past participle of a verb requires an auxiliary.
7. Use *this* and *that* to modify singular nouns.
8. The past tense is used without an auxiliary.
9. The subject substantive is in the nominative case.
10. The predicate nominative is in the nominative case.
11. The direct object of a verb is in the accusative case.
12. The object of a preposition is in the accusative case.
13. The indirect object is in the dative case.
14. A pronoun agrees with its antecedent in number.
15. Do not use unnecessary pronouns.
16. Do not use a pronoun for an adjective.
17. Do not use a double negative.
18. *Like* is not a conjunction.
19. An adjective modifies a noun or pronoun.
20. An adverb is not used as a predicate adjective.
21. Use the comparative degree when you compare two things.

Experiment A

After you have taken the four tests, appoint a committee to work with the teacher. This committee will study the test papers and make a report on the mistakes to the class.

The committee may classify the errors in the test under such headings as *case*, *tense*, and *number*. Then under each heading they may place the name of each pupil who made a mistake in that division of grammar, followed by the number of such mistakes he made.

Those pupils who are notably defective in any one aspect may form a group to study that problem and to help each other.

Experiment B

Keep your test papers. Study them. List every grammatical point on which you made a mistake. Attach this list to your papers. When you have finished the study of grammar, compare your final tests with the initial ones.

Parts of Speech

According to their use in sentences, words are classified as *nouns*, *pronouns*, *adjectives*, *adverbs*, *verbs*, *conjunctions*, *prepositions*, and *interjections*.

Practice

In the following pupil's theme every part of speech may be found. Point out what part of speech each word, except those in italics, of the theme is.

It was when I was on my way to America that I paid my first visit to the Spanish capital, Madrid. In the two days that my mother, sister, brother, and I remained there, we had the privilege of visiting many places of interest, such as *La Puerta del Sol* and the King's Palace. Oh, it must be wonderful to live luxuriously in such a palace!

Experiment

Your class may decide to determine what part or parts of speech they depend upon chiefly in the expression of their ideas. Form committees and proceed to examine all of your compositions for the past month. Count the number of nouns, number of adjectives, etc., and find in terms of percentage the number of each used in your own papers. Submit your statement to the others of the committee for verification. Finally, each committee make

a joint report and draw up a statement for the whole class. Then hold a discussion, centering about these questions:

(1) Is one part of speech more valuable than others for expressing ideas?

(2) Does a boy or a girl use one part of speech more frequently than another because of habit?

(3) Does he use it because one part of speech is more valuable than another for expressing his ideas?

The Noun

A **noun** is the name of a person, place, or thing.

When a noun is the name of one person, place, or thing singled out of all others, it is a **proper noun,** as: *England, Madison Square Garden, James.*

When a noun is not the name of a particular person, place, or thing, it is a **common noun,** as: *country, boy, building.*

Practice

1. Turn to page 163 and point out the proper nouns in the pupil's theme.

2. What are the common nouns of the same selection?

How does a writer show the difference between a common noun and a proper noun? How is the difference indicated in the examples in the definition above?

Proper nouns are always begun with capital letters.

Practice

Copy the following sentences, capitalizing the proper nouns. Before you begin this exercise, study rules 2, 6, 7, and 8 on pages 225 and 226.

1. A message was sent to the Senate by the president.
2. I arrived at the Twelfth Street station at four o'clock.
3. This bill was passed upon favorably by the State legislature.
4. The boy scouts and girl scouts will have a joint meeting.
5. The president of the club presided.
6. Mr. joseph Conway, president of the Southern motor Company, presided.
7. The two parties of Congress clashed when the measure was introduced.
8. The democrats and republicans seem to be of equal strength in the senatorial contest.
9. The chairman appointed a committee on credentials.
10. The committee on credentials met this afternoon.
11. He was a veritable tyrant of tyrants.
12. He was dubbed tyrant of tyrants.
13. My favorite book is Lorna Doone.
14. He was born in the west.
15. In autumn the leaves change their colors.

Number of Nouns

A noun that names one person, place, or thing is in the **singular number.**

A noun that names more than one person, place, or thing is in the **plural number.**

(1) Most nouns form their plurals by adding *s* or *es* to the singular form, as:

chair, chairs book, books box, boxes

(2) A noun ending in *y* preceded by a vowel forms its plural by adding *s*, as:

key, keys valley, valleys monkey, monkeys

(3) A noun ending in *y* preceded by a consonant forms the plural by changing the *y* to *i* and adding *es*, as:

lady, ladies patty, patties

(4) A noun ending in *o* preceded by a vowel forms the plural by adding *s*, as:

cameo, cameos trio, trios

(5) A noun ending in *o* preceded by a consonant forms the plural by adding *s* and sometimes *es*, as:

piano, pianos potato, potatoes

(6) Nouns ending in *f* or *fe* form the plural usually by changing the *f* to *v* and adding *es*, as:

calf, calves half, halves knife, knives wife, wives

NOTE: There are a few exceptions, as *beliefs*, *scarfs*, *briefs*, *griefs*.

(7) Expressions such as numerals, letters, and abbreviations add *'s* to form the plural, as:

3's v's lb.'s

(8) A compound noun pluralizes the chief part of the word, as:

passer-by, passers-by sister-in-law, sisters-in-law

(9) A compound noun of which *man* is a part, changes *man* to *men*, to form the plural, as:

caveman, cavemen

(10) A compound noun which has become a single word through much use forms its plural by adding *s* to the end, as:

teaspoonful, teaspoonfuls cupful, cupfuls

(11) A noun composed of two words of which one is a title pluralizes either the title or the other word, as:

Miss Brown the Misses Brown, or the Miss Browns

(12) Some nouns have irregular plurals, as:

mouse, mice man, men ox, oxen

(13) Some nouns may use either the singular or plural form for the plural, as:

fish — fish, fishes

(14) Certain nouns although plural in form are used only in the singular, as:

politics news mathematics

(15) Certain nouns are used only in the plural, as:

cattle goods (*property*) poultry

(16) Certain nouns retain their foreign plurals, as:

alumnus, alumni alumna, alumnae crisis, crises

NOTE: Certain foreign nouns have English as well as foreign plurals. Both plurals of a few common ones follow: *radii, radiuses; criteria, criterions; memoranda, memorandums; indices, indexes; formulae, formulas.*

Consult the dictionary whenever you are in doubt as to the correct form of the plural.

COLLECTIVE NOUNS

Certain nouns such as *crowd, audience, team, family, class* are either singular or plural, according to the meaning intended. They are called **collective nouns.**

The team intends to win this game.

The team do not know where they will spend their vacations.

Practice

1. Write the plural forms of the following nouns, letters, numerals, and abbreviations:

chair	radius	father-in-law	octavo
book	stimulus	Miss Fox	journey
door	gymnasium	4	mosquito
mouse	analysis	half-tone	penny
Englishman	formula	story	sympathy
German	beau	belief	buffalo
axis	parenthesis	grief	chief
crisis	basis	company	volcano
Dr.	major-general	yd.	w

2. Give two plurals for each of the following. Use each plural in a sentence.

memorandum criterion formula prospectus

3. Which of the words below are singular? Which, plural? Give a sentence containing each word.

sheep (*more than one*)	mathematics	tweezers	molasses
milk	news	measles	gymnastics
cattle	scissors	trousers	grammar
goods (*property*)	hose	politics	banjo
turkey	wages	valley	step-son
wharf	editor-in-chief	goose	studio
bacillus	shelf	party	herd

Gender of Nouns

Some nouns change their form to indicate sex, or **gender.** There are four genders: *masculine*, *feminine*, *common*, *neuter*. Common gender includes persons or things of either sex; neuter gender, persons or things without sex.

Masculine	*Feminine*	*Common*	*Neuter*
man	woman	person	machine
actor	actor *or* actress	child	box

Practice

1. Write the feminine forms of the following masculine forms:

sir	duke	Louis	hart
earl	lad	marquis	gander

2. Write the masculine form of these words of feminine gender:

gentlewoman	baroness	belle
sultana	witch	nun

Case of Nouns

1. The *man* is here.
2. The chairman is a *man*.
3. *Man*, stop beating that dog!
4. I saw the *man*.
5. I waited for the *man*.
6. I bought the *man* a hat.
7. The *man's* coat is torn.

Notice that the word *man* is used in seven different ways in the preceding sentences. These uses are:

1. Subject of the verb.
2. Predicate nominative.
3. Nominative of address.
4. Direct object of the verb.
5. Object of a preposition.
6. Indirect object of the verb.
7. Possessive modifier.

The **case** of a noun depends upon its *use* in the sentence.

The first three uses shown at the foot of page 170 (subject, predicate nominative, and nominative of address) are in the **nominative case.**

The third and fourth uses (direct object and object of a preposition) are in the **accusative case** (sometimes called the objective case).

The indirect object is in the **dative case** (sometimes called the objective case).

The possessive modifier is in the **genitive case** (sometimes called the possessive case).

What are the cases of the following italicized nouns?

1. Mr. Smith, that *man*, is sick now.
2. The speaker was Mr. Collins, an old *man*.
3. I saw Mr. Brown, a little *man*.
4. I waited for Jones, a young *man*.
5. I bought Tom, our *man*, a hat.

In each of these sentences the word *man* explains the noun which precedes it. A noun which explains another noun is called an **appositive.** The appositive is in the same case as the noun which precedes it. Thus, *man* in the first sentence above is in the nominative case. In the third sentence *man* is in the accusative case, and in the fifth sentence *man* is in the dative case. What is the case of man in the second and fourth sentences?

Practice

Tell the use of the underlined nouns in each of the following sentences, and name the case of each of these nouns.

1. Mary and I went to town yesterday.
2. Mary, bring mother a box of candy when you come home.

3. The pitcher is the tallest boy on our team. John's brother is the president of our club.

4. We found a good specimen for our general science class.

5. Did the club see Mars through the telescope? Mars is a red planet.

6. Mr. Gray, may I bring my sister to our club?

Case Forms

In English we have only one change in spelling to show change in the case of the noun. Study the italicized nouns in the seven sentences on page 170.

What cases have the same form?

Which case form is different from the nominative case form?

The genitive form of a singular noun is indicated by adding an apostrophe followed by an *s* to the singular nominative form.

the boy's cap the country's capital Burns's poems

The genitive form of a plural noun is indicated by placing an apostrophe after the final *s* in the plural.

the boys' caps the countries' capitals

If the plural number of the noun is not formed by adding *s* or *es*, the genitive plural is indicated by adding an apostrophe and an *s* to the plural form of the noun.

men's hats children's games mice's teeth

Compound nouns indicate the genitive by adding the apostrophe and *s* to the last word of the compound.

my brother-in-law's book

When *or* is used between two genitive nouns, each noun adds the apostrophe and *s* to show separate possession.

Mary's or John's plans

When joint ownership is indicated, however, the apostrophe and *s* are added to the last noun only.

John, Peter, and Henry's shack
Mason and Brown's store

Practice A

I. Write sentences containing the genitive forms of the following:

mother-in-law	Hudson and Laird
Mr. Williams	girls
ladies	boys and girls
James	men

II. Use the genitive in sentences about the following facts. This example will show you how:

Madge has a canary. I would like to hear Madge's canary sing.

1. Mother owns a shawl.
2. Father owns a radio set.
3. Our principal, Mr. Smith, owns a fine automobile.
4. Phillips and Peters bought a dairy.
5. Grandmother owns an antique desk.
6. Either Jane or Louise owns a copy of *Ivanhoe*.
7. Your teacher owns a hat.
8. The mayor of your town owns a big house.
9. John, Ralph, and James, each, own a dog.
10. The sergeant-at-arms has a mace.

Practice B

Rewrite this paragraph, using the proper genitive forms required by the meaning of the sentences:

We decided to send John to the camp for a week vacation. John equipment was inexpensive as Tom old kit was in good condition. Jones and Barrett sale offered bargains in scout suits, and our brothers-in-law blankets and supplies were as good as new.

The Pronoun

A **pronoun** is a word used in place of a noun.

Pronouns serve to give variety to sentences. If there were no pronouns, we should have to say, "John threw John's self upon the bed. In a few minutes John was asleep" instead of the more pleasant "John threw himself upon the bed. In a few minutes he was asleep."

The noun for which a pronoun substitutes is the **antecedent** of that pronoun.

Antecedents may be expressed, as, "*Julia* wore *her* new party dress." They may be implied, as, "*You* (the one to whom the command is given) close the door, please."

Practice

Point out all the pronouns in the following paragraph.

Oliver was interested in the stories that grandmother Stevens used to tell him. Mrs. Stevens had moved to Wisconsin when she was a little girl of six, and she could remember all the strange adventures which she and her sister had experienced when they went across the new country to the log schoolhouse which their father and the neighbors had built at the edge of the big woods.

—*A Pupil's Theme*

Personal Pronouns

1. *I* shall send *you* with father to-day if *he* is willing.
2. Harry said *he* would bring Mary and the radio if *she* would hold *it*.
3. *We* sent you the two books last week, and *they* were insured.
4. *He* asked *her* if mother had seen *him*.

In sentence 1 above, which pronoun indicates the speaker? Which, the one spoken to? Which, the one spoken about?

In sentence 2 which pronoun indicates masculine sex? Which, feminine sex? Which indicates a thing with no sex?

What is the difference between *we* and *they* in sentence 3, and between *I* and *he* in sentence 1?

What is the use of *he* in sentence 4? Of *her?* Of *him?*

A pronoun which indicates the speaker is in the **first person.** One which indicates the person spoken to is in the **second person.** One indicating the person spoken of is in the **third person.**

If a pronoun points out one person, it is in the **singular number**; if more than one, the **plural number.**

If a pronoun indicates a male, it is **masculine**; a female, **feminine**; a thing of no sex, **neuter.**

A **personal pronoun** is one that changes its form to show person, number, gender, and case.

There are two case forms for personal pronouns: the nominative, as *he;* and the accusative or dative, which are the same, as *him.*

The arrangement in proper order of the forms of personal pronouns is called **declension** of personal pronouns.

Declension of Personal Pronouns

FIRST PERSON

	SINGULAR	PLURAL
Nom.	I	we
Acc. or *Dat.*	me	us

SECOND PERSON

Nom.	you	you
Acc. or *Dat.*	you	you

THIRD PERSON

	Masc.	*Fem.*	*Neut.*	
Nom.	he	she	it	they
Acc. or *Dat.*	him	her	it	them

A pronoun may be used to show possession. Pronouns so used should not be confused with *possessive adjectives*. Pronouns are used *in place of* nouns, whereas adjectives are used *to modify* nouns. The words *mine*, *thine*, *his*, *hers*, *ours*, *yours*, *theirs*, and *whose* are **possessive pronouns** when they are used in place of nouns, as:

Here are *mine*.
His is on the table.

A pronoun must agree with its antecedent in person, number, and gender.

When *either* or *neither* is used with singular nouns or pronouns, the pronoun referring to them is always singular, as:

Either John or Tom might have said *he* owned the cap.

The pronouns *each*, *every one*, and *any one* are singular in number. They require the singular of a pronoun or a

possessive adjective (see page 212) referring to them. Unless the gender is known, the pronoun or adjective is usually in the masculine form. For example:

Every one present said that *he* saw the car at the door.

If any one has the answer, *he* may write the solution on the blackboard.

Each should bring *his* lunch on the picnic.

When *or* or *nor* is used to connect nouns of singular number but of different gender, the referring pronoun is masculine.

I talked to Harry and to Caroline, and if either one of them can come, *he* will bring a tennis net.

Practice

Choose the pronoun or possessive adjective in each of the following sentences that will make the sentence correct. Give your reason for each choice.

1. Either Andrew or Nelson lost what (*he*, *they*) valued most in books.
2. Each called to say that (*he*, *they*) would be unable to attend the meeting.
3. Everybody promised that (*he*, *they*) would keep the promise.
4. Each member of the class said that (*he*, *they*) objected to the measure.
5. Some one considered the offer quite worth while, so (*he*, *they*) accepted it.
6. Every one ought to be here if (*he*, *they*) can.
7. Both Mary and Bertha have finished (*her*, *their*) lessons.
8. Neither of the brothers cared for (*his*, *their*) place at the store.

9. Has each of you finished (*his*; *their*) breakfast?

10. One must do (*his*, *their*) best even if the plan does seem absurd.

11. Does each girl want me to send (*her*, *them*) the report card?

12. Any one can secure a position if (*he*, *they*) will follow my advice.

The case of a pronoun depends upon its use in the sentence.

Practice

Study the case of nouns on pages 170–171.

Study the case forms of pronouns on pages 175–176.

Then choose the proper case form of the pronouns in the following sentences:

1. (*We*, *Us*) boys shall leave early for camp.
2. (*They*, *Them*) and their friends went on the excursion.
3. (*She*, *Her*) having arrived, the aunt began to improve.
4. Do you wish (*them*, *they*) to come?
5. Sit between Joseph and (*I*, *me*).
6. I guessed it to be (*him*, *he*).
7. I believe that it is (*he*, *him*).
8. Josephine is a better writer than (*she*, *her*).
9. Please let (*her*, *she*) and (*me*, *I*) see the watch.
10. (*He*, *Him*) whom the chairman names, the class will follow as leader.
11. Uncle Jim and (*he*, *him*) found the old boat.
12. You (*he*, *him*) and (*I*, *me*) must stop at the store to-night.
13. We went to the moving picture last night with (*he*, *him*) and (*she*, *her*).
14. Did you get sister and (*I*, *me*) good seats for the play?
15. It was surely (*he*, *him*) that I saw.
16. Why do you think that it was (*they*, *them*)?

Relative Pronouns

A pronoun that not only stands for a noun but also relates a subordinate clause to the antecedent of the pronoun is called a **relative pronoun.**

The boy *who* entered the door is John Peebles.

Who is the relative pronoun, and *boy* is the antecedent of the relative pronoun.

The relative pronouns are *that*, *which*, *what*, and *who* (with its genitive form *whose* and its dative-accusative form *whom*).

The case of the relative pronoun depends upon its use in the subordinate clause.

Practice A

Point out the relative pronouns in the following sentences. Tell how each relative pronoun is used in the subordinate clause. Name the antecedent of each relative pronoun.

1. The necklace that I lost was given to me by father.
2. The boy who lost this book must have gone on the train that started at nine.
3. The coat that father bought is not very pretty.
4. The policeman who stood on the corner stopped the car.
5. That is the problem to which he referred.
6. The child whom you are looking for has gone home.
7. What will you do with the money that you found?
8. I belong to a club which was organized last year.

Practice B

Use the proper case forms of the relative pronouns in the following sentences. Tell why you used each.

1. I saw the girl (*who*, *whom*) was chosen president.
2. He (*who*, *whom*) the chairman names will be our delegate.

3. The boy (*who*, *whom*) I called is Merton Baker.

4. The man to (*who*, *whom*) I was talking has just come back from India.

5. The aviator (*who*, *whom*) made that flight is one of our best pilots.

6. The merchant for (*who*, *whom*) I carried the message paid me a dollar.

7. The president (*who*, *whom*) I admire most is Lincoln.

8. The officer (*who*, *whom*) commanded the company was disappointed in his men.

A relative pronoun must always have an antecedent in the principal clause.

Wrong: He asked me to follow him, which I did.

This sentence is wrong because there is no antecedent for *which*. The sentence can be rewritten thus:

Right: He asked me to follow him, and I did so.

Practice

Reword the following sentences so that they will be correct. In some cases it may be well to use two sentences.

1. Mary did her work well, which won promotion for her.

2. Tim seized a racquet and began to play, which we did not like.

3. He told me to try hard, which would be beneficial in every way.

4. The automobile hit the wagon, which caused a great disturbance.

5. They shouted the school yell, which strained their voices and made them hoarse.

Interrogative Pronouns

An **interrogative pronoun** is used for asking a question:

Who is there?
What is the reason for his delay?
Which do you want?

Practice

Supply the proper case form of *who* in the following sentences:

1. whom did you meet?
2. To whom did he refer?
3. Who was the president of the United States in 1867?
4. I wore Helen's hat. Who did you wear?
5. Who is your favorite poet?
6. Whom do you visit most often?
7. What were you reading?
8. For whom was the letter written?

Demonstrative Pronouns

A **demonstrative pronoun** points out a particular person or thing.

That is a fact.
These are the skates the champion used.

Demonstrative pronouns are *this*, *that*, *these*, and *those*.

Practice

Write sentences using *this*, *that*, *these*, and *those* as demonstrative pronouns. As these four words are often used as adjectives, reread your sentences to be sure you have used the words as pronouns. Will you write "these kind" or "that kind"?

Indefinite Pronouns

An **indefinite pronoun** is one which points out but does not specify a particular thing or person.

Each should bring his own matches.

Practice

Use each of the following indefinite pronouns in a sentence. You will need to reread your sentences with care because many of these words can also be used as adjectives to modify nouns. Be sure that you use them as pronouns.

some	one	neither	much
any	any one	either	many
all	each	both	anybody
every one	other	few	anything

Review

Since a large proportion of mistakes in grammar result from the wrong use of pronouns, it will be well to check your own writing to see if you are applying correctly the principles for the use of pronouns.

Review Experiment

Divide the class into groups. Exchange the papers written on some recent assignment. In groups check carefully the use of pronouns. Prepare a report of all the mistakes made and classify the mistakes under the following heads:

1. Reference to antecedent not clear.
2. Agreement with antecedent incorrect.
3. Use of wrong case form.

If there is a poor class record under any of these heads, the class should plan for further drill on that phase.

If individuals make many mistakes, extra work should be planned by these individuals. The teacher will assist in the planning.

The Verb

A **verb** is a word that asserts action, condition, or being.

Action: He *jumped* across the little brook.
Condition: She *seemed* very well then.
Being: He *was* exceedingly happy.

Verbs are very important in speaking and in writing. Notice, by reading the sentence below, once for each verb in parentheses, how the verbs affect the meaning:

John (learned, forgot, recited, hated, enjoyed) his lesson.

Sometimes two or more words are used to express action, condition, or being. Such expressions are called **verb phrases** (*have gone*, *will be*, *had finished*, *was stopped*, *am working*).

In verb phrases the *helping* verbs (*have*, *shall*, *will*, *had*, *was*, *am*, etc.) are called **auxiliaries,** or **auxiliary verbs.**

Transitive and Intransitive Verbs

Verbs are divided into two groups according to their use. When the action of a verb is carried over from the *doer* to a *receiver*, the verb is **transitive.** When a verb shows no action, or when the action is complete and does not pass over, the verb is **intransitive.**

Transitive:

1. I *am studying* Latin.
2. He *played* ball all summer long.

In sentence 1, *am studying* carries the action from the subject *I* to the object *Latin*. In sentence 2, *played* shows that the doer *he* is acting upon the receiver *ball*.

A transitive verb is not complete without an object.

Intransitive:

1. The decision *was* sudden.
2. This *feels* very warm.
3. She *laughed*.

In sentences 1 and 2, the verbs *was* and *feels* do not express action; *was* expresses being, and *feels* expresses condition. In neither case is any action carried over by the verb. In sentence 3, *laughed* expresses action, but it is complete within itself.

Practice A

In each of the following sentences, point out the verb and tell whether it is transitive or intransitive. If the verb is transitive, name the receiver of the verb act. With intransitive verbs there is no receiver of the act.

1. Come to-morrow.
2. Where do you go for lunch?
3. Did you find any berries?
4. The neighbor boy gathered the apricots for me.
5. Joan's physical strength is remarkable.
6. How does your garden grow?
7. Even the birds in their singing reflected the quietude of the neighborhood.
8. The usual type of house at Grasmere is the bungalow.
9. Each will bring a sheet of letter paper.
10. Mother gave the cake to you and me.
11. Mary answered, "It is I."

12. Either Thomas or Albert will take his camera.
13. She feels bad.
14. Give me the eraser.

Practice B

1. Write five sentences containing transitive verbs. In each sentence underscore the verb once and the receiver of the verb act twice.

2. Write five sentences containing intransitive verbs. Underscore the verb in each sentence.

Some verbs are either transitive or intransitive according to their use in the sentence.

Transitive: We *struck* the gong twice.
Intransitive: The workmen *struck*.
Transitive: He *runs* his own store.
Intransitive: John *runs* fast.

Practice

1. Use the following verbs in sentences, first as intransitive and then as transitive verbs.

sound	return	sink	fly
drag	rang	taste	feel

2. Make a list of six other words which may be used either as transitive or intransitive verbs. Illustrate the difference by using the verbs in sentences.

Linking Verbs

Some intransitive verbs, you have found, are complete in themselves, as "She *sang*." How do you account for *pretty*, however, in the sentence "Mary *is* pretty"?

Some intransitive verbs join the idea of the subject with that of the predicate nominative or predicate adjective. Such verbs are called **linking**.

Practice

Write in one column the complete intransitive verbs of the following sentences. In another column write the intransitive verbs that are linking.

1. The old witch cackled with delight.
2. The water seemed warm.
3. He has become confident.
4. Jane will be our next president.
5. They played until sundown.
6. She sang beautifully.
7. He was the best of his group.
8. The cake tastes delicious.
9. Can you swim?
10. How do you feel?
11. When will he arrive?
12. It looks as if there might be rain.
13. What is the good in that?

Certain transitive verbs are often confused with intransitive verbs that have similar forms.

	PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
Transitive:	set	set	set
Intransitive:	sit	sat	sat
Transitive:	lay	laid	laid
Intransitive:	lie	lay	lain
Transitive:	raise	raised	raised
Intransitive:	rise	rose	risen

Practice A

Explain the use of the italicized verbs in these sentences:

1. Alice *set* the vase too near the edge of the table.
2. Will you *sit* here until I call mother?
3. Have you *set* the table yet?
4. We *sat* on the bench for an hour.
5. Father *laid* his hand on my shoulder.
6. Please *lay* your work aside.
7. *Lie* down, Rover.
8. The book still *lies* where I left it.
9. *Raise* your hand if you can answer.
10. Do you *rise* early?

Practice B

Choose the proper form of the verb in the following sentences:

1. Will you enjoy (*lying*, *laying*) on the beach?
2. (*Sit*, *Set*) up straight in your seat.
3. My coat (*lay*, *laid*) over the bench.
4. How long had it (*laid*, *lain*) in the drawer?
5. Watch the liquid (*raise*, *rise*) and fall in the tube.
6. (*Sit*, *Set*) the mixture in the refrigerator.
7. He has (*risen*, *raised*) to a high place.
8. All through the dark night he (*lay*, *laid*) there.
9. Please (*lie*, *lay*) this piece of material away for me.
10. When will you (*lie*, *lay*) down that load?
11. I had (*sat*, *set*) the candle in a warm place.
12. It (*sat*, *set*) there so long that it bent over.
13. Do not fail to (*rise*, *raise*) when the distinguished speaker comes in.
14. His voice had (*risen*, *raised*) when he became angry.
15. Was the old linen (*laid*, *lain*) away carefully enough?

Regular and Irregular Verbs

A verb changes its form to show change in meaning. These changes are called **conjugation.** Verbs change their form to show voice, mood, tense, person, and number.

All the various forms of a verb may be built up if you know the three **principal parts** of the verb.

The principal parts of a verb are the first person of the *present tense*, the *past tense*, and the *past participle*.

Present	*Past*	*Past Participle*
walk	walked	walked
call	called	called
play	played	played
go	went	gone
sing	sang	sung
come	came	come
do	did	done
is	was	been

How do the first three verbs in the preceding list form their past tense and past participle?

Most English verbs form their past tense and past participle by adding *ed* to the present tense form.

Such verbs are said to be **regular.**

Verbs which form their past and past participle in any other way are said to be **irregular.**

What irregular verbs are given in the preceding list? How does each of these verbs form the second and third of its principal parts?

Practice

Examine the list of irregular verbs on pages 351–352 of *Appendix*. Select from this list the twenty verbs which

you think cause the greatest number of mistakes. Learn the principal parts of these verbs. Point out the irregular verbs with which you have the greatest difficulty. Use the principal parts of these verbs in sentences.

When the auxiliaries *has*, *have*, or *had* are used in forming a verb phrase, they are used with the past participle.

I *have gone.*
He *has come.*
They *had sung.*

The second of the principal parts is used to express past tense.

I *went.*
He *came.*
They *sang.*

Practice

In the following sentences use the correct form of the verb indicated in the parentheses at the end of each sentence.

1. I have done my best. (*do*)
2. Mary came back to get her books. (*come*)
3. Our class began the study of Latin last fall. (*begin*)
4. The children broke several windows. (*break*)
5. He has drunk all the lemonade. (*drink*)
6. They had driven all the way. (*drive*)
7. The pirates ate heartily while I looked on. (*eat*)
8. After they had eaten, they threw me a few crusts. (*eat*)
9. I saw a performance of *The Merchant of Venice.* (*see*)
10. The contestants had all swum two miles. (*swim*)
11. I was chosen manager of the team. (*choose*)
12. He had shown me all his paintings. (*show*)

Voice of Verbs

A verb is said to be in the **active voice** if the subject is represented as acting, as in this sentence:

Mr. Brown turned the leaves of the book rapidly.

A verb is said to be in the **passive voice** when the subject is acted upon, as in this sentence:

The leaves of the book were turned rapidly by Mr. Brown.

It is obvious that a verb may be changed from the active voice to the passive.

Notice the way in which a verb is changed from the active voice to the passive voice:

Active: The fireman rescued the child.
Passive: The child was rescued by the fireman.

Active: That little boy found my pocketbook.
Passive: My pocketbook was found by that little boy.

When a verb is changed from the active voice to the passive voice, what becomes the subject of the verb?

Practice

Change the verbs in the following sentences from active voice to passive voice:

1. The masons built a strong stone wall.
2. The teacher accepts no careless answers.
3. Our team easily won the game.
4. The Senate passed the bill last week.
5. A peddler sold the bracelet.
6. Mother sent me to bed.
7. I found the book.
8. Father bought a new car.

9. The spirits enchanted Hind Horn.
10. They made no progress on the building.
11. They carried out the orders quickly.
12. They wrecked the ship on dangerous rocks.

Compare the passive form you have written with the active form printed in the book.

In the active form the *actor* is emphasized.

In the passive form the *act* is emphasized.

Which of the sentences in the preceding practice are more emphatic when in the active voice? The passive?

Experiment

Look through some composition you have recently written. Change the voice of any verb if you feel that the sentence would be improved by the change. Note that it is usually better to have all the verbs in one sentence in the same voice. Read the two forms of the sentence to the class and ask for a decision as to the better form.

Tense of Verbs

By changing their forms, verbs show time. The time of a verb is called its **tense.**

When a verb expresses an action taking place or a condition being so in the present time, the verb is in the **present tense.**

Our team *plays* well.
I *am* here.

If the action or condition expressed is in the past, the verb is in the **past tense.**

Our team *played* well.
I *was* here.

When the action or condition expressed is in the future, the verb is in the **future tense.**

Our team *will play* well.
I *shall be* here.

If the action expressed is past but has been completed in the present, the verb used is in the **present perfect tense.**

Our team *has played* well.
I *have been* here.

However, when a past action has been completed in the past, the **past perfect tense** is used.

Our team *had played* well.
I *had been* here.

If the action will be completed in the future time before some other time one is considering, the verb used is in the **future perfect tense.**

Our team *will have played* well.
I *shall have been* here.

Person of Verbs

A verb is said to be in the **first person** when it represents its subject as speaking; in the **second person** when it represents its subject as the person spoken to; and in the **third person** when it represents its subject as the person or thing spoken of.

Number of Verbs

A verb is said to be **singular** in number when its subject represents one person or thing and **plural** in number when its subject represents more than one person or thing.

	SINGULAR	PLURAL
First Person:	I came.	We came.
Second Person:	You came.	You came.
Third Person:	He came.	They came.

Practice A

Turn to pages 348–350 and study the conjugation of *see* there. Explain the function of each tense.

Practice B

I. Use the proper verb form in these sentences:

1. When I (ring), no one answered.
2. By the time I arrived, he (return).
3. To-morrow we (have) a court in our home room.
4. We tried two boys who (throw) waste paper on the school grounds.
5. My pedometer (register) fifty miles during September.
6. If I (receive) honors in citizenship, Mother (buy) a typewriter for me.
7. When the poor man (go), the boy (am) thankful not to be a beggar himself.
8. One of the boys foolishly (strike) his pursuer with a sword.
9. Walter (find) another friend who (share) his fondness for stories.
10. He never (forget) the grateful look of his friend.
11. There in the corner of the room she (find) a doll's feather bed.
12. I (get) the pen and paper, but he (write) the letter.
13. When the bracelet (sent) home, she (fasten) it upon my wrist.
14. I (come) home yesterday.
15. I (run) a mile.
16. Has the bell (ring)?

II. Tell the tense, person, and number of each verb.

Practice C

In the parentheses in the following sentences you will find a verb and the name of a tense. Use the verb in the tense indicated. Where no voice is indicated, use the active voice.

1. I (*sing*, past) a new song.
2. They (*find*, future) the way home.
3. John (*see*, past perfect) the storm.
4. Father (*come*, present) home at six.
5. Birds (*sing*, past) there every evening.
6. The team (*play*, past) very well.
7. My desk (*stand*, present) near the window.
8. My sister (*try*, pres. per.) to get the answer to that problem.
9. Grandfather (*build*, past per.) that house before father was born.
10. The milkman (*bring*, past) the milk very early.
11. The factory (*burn*, past) to the ground.
12. The desks (*clean*, past, passive) this morning.
13. The schoolhouse (*lock*, future, passive) to-morrow.
14. My bicycle (*find*, past per., passive) before the advertisement was printed.
15. Our class rings (*buy*, present perfect, passive).

Experiment

Form into two rows facing each other. If the class is large, choose representatives from each row. Choose a verb for the game. Any verb which has both active and passive forms will do. Pupils in one row will ask pupils opposite for items in the conjugation of the chosen verb. For

example: "Give the third person singular, active voice, of the present tense of *ran*." If the pupil answers correctly, one point is scored for his side. If the pupil fails to answer correctly, one point is scored for the questioner. After each pupil in turn has questioned his opponent, reverse the procedure and continue the game.

The Future Tense

To avoid difficulties with *shall* and *will*, study the following conjugations and learn them.

To express simple futurity or expectation, use *shall* with the first person and *will* with the second and third.

I shall remember.	We shall remember.
You will remember.	You will remember.
He will remember.	They will remember.

To express determination, use *will* with the first person and *shall* with the second and third.

I will go.	We will go.
You shall go.	You shall go.
He shall go.	They shall go.

Should and *would* follow the same order as *shall* and *will*. In asking questions use the form expected in the answer.

Practice

Fill each blank in the following sentences with the proper auxiliary, either *shall* or *will*. Assume in each case that simple futurity is to be expressed,

1. I shall go down town if I can.
2. My dog will follow wherever I go.

3. Father ~~will~~ ~~came~~ comes at six.
4. The team ~~will~~ be sure to win.
5. ~~will~~ you be glad to know I am here?
6. We boys ~~will~~ never find the path.
7. Tom ~~will~~ get very tired if he walks.
8. Mary ~~will~~ be disappointed when she gets here.
9. You ~~will~~ probably finish by night.
10. ~~will~~ the teachers be glad to hear this news?
11. I ~~will~~ bring my lunch to-day.
12. You ~~will~~ find the paper in my desk.

Agreement of Verbs

A verb must agree in person and number with its subject.

John *is* here.
We *are* going.
Those girls *live* in the country.

The common errors in agreement occur in the following groups:

1. Sometimes the difficulty arises from a confusion of the forms in the second person, singular and plural. *You*, the second person singular pronoun, requires a plural verb. "You was" is never correct.

"You *were* expected," she told me.
He addressed the class: "You *are* soon to graduate."
Were you visiting there?

2. Mistakes are frequently made in the third person singular when a contraction is used.

He *doesn't* understand.
Doesn't he do well?

Why would *don't* be incorrect in these examples?

3. Mistakes are apt to occur in any person when the adverb *there* precedes the subject.

There *was* a picture on the wall.
There *were* two men on the corner.

In such cases the verb agrees with the subject following it.

4. When a singular subject is followed by an expression containing another noun or pronoun, take care to use a singular verb.

The principal, with all the faculty, *was* present.
Mrs. Smith, accompanied by her daughter, *is* going abroad.

5. When two or more singular subjects are connected by *or* or *nor*, the verb is singular.

Either John or Mary *is* planning for the picnic.

When the connection is made by *and*, the verb is plural.

He and she *are* in Europe.

6. When two or more subjects connected by *or* or *nor* are of different persons or numbers, the verb agrees with the subject nearest the verb.

Either Mary or her sisters *are* coming.
Either my parents or I *am* going.

Practice A

Tell why the verbs in the following sentences are in proper agreement with their subjects:

1. Either Janice or we have the receipt.
2. Father and I are going west next spring.
3. Neither Martha nor Mildred wishes the responsibility.
4. There were his employer and several reporters.

5. Father's partner, with his associates, urges us to join.

6. Wilfred, together with Abner and Charles, expects to attend the Highland School next year.

Practice B

Fill the blanks in the following sentences with the proper form of the verb *to be*:

1. One of us _____ here to-night.
2. Either John or I _____ going.
3. Both brothers _____ on the team.
4. Jane and her sisters _____ bringing the rest of the sandwiches.
5. Neither Tom nor Bob _____ to blame.
6. The teacher, with her whole class, _____ going to attend the play.
7. Each of us _____ trying to succeed.

Mood of Verbs

The **mood** of a verb indicates the manner in which the verb asserts its meaning.

When a verb states a fact, it is in the **indicative mood.**

My father *goes* to the office on alternate Saturdays.

This answer *is* correct.

When a verb expresses a command, it is in the **imperative mood.**

Come here at once.

Bring me the eraser.

When a verb expresses an action or condition that is contrary to fact, it is in the **subjunctive mood.**

I wish that I *were* there.

If he *were* present, he would help us.

Practice A

In these sentences, state the mood of each italicized verb.

1. I *read* much during the year. indicative
2. *Come* with me, John. imperative
3. If he *were* planning to come, I would confer with him about the matter. subjunctive
4. Yesterday I *caught* two fish. indicative
5. *Give* them to me. imperative
6. No, I *prefer* keeping them for father. subjunctive
7. If it *were* to snow, we would not change our plans for the picnic. subjunctive
8. I wish we *were* in California. subjunctive

Practice B

Fill the blanks in the following sentences with the proper forms of the verb *to be*. State the mood of each verb you supply.

1. I am happy because vacation is near.
2. We were tired last night.
3. If he was here, he would help us.
4. John is better to-day.
5. If John were in my place, he could do no more than I am doing.
6. I wish I were at home.
7. Would that he were our friend.

Review Practice

Pick out the verbs in the following paragraph. Tell the kind of verb (transitive or intransitive, regular or irregular) and give the voice, tense, mood, ~~person, and number of each verb~~.

The whole cuadrilla stops before the king's stand and salutes him; the mayor makes a sign that they may begin and gives the key of the "toril" where the bulls are kept. The capeadores and picadores scatter about the arena while all the others go out to await their turn. It is a moment of agitation and inexpressible anxiety; every eye is fastened upon the door through which the bull will enter. Nothing is heard but the bellowing of the bull. The horses tremble, and the picadores turn pale; another instant, the trumpet sounds, the door opens, and an enormous bull dashes into the arena.

— *A Pupil's Theme*

Review Experiment

Bring to class some composition you have recently written. Exchange papers and study the use of verbs in the paper you receive. Write a criticism in answer to the following questions about the verbs:

1. Is any transitive verb used as an intransitive verb?
2. Are the proper forms of the verbs chosen, especially those forms of the verbs used with auxiliaries?
3. Is there variety of voice form?
4. Are the tenses properly used?
5. Do the verbs agree with their subjects in person and number?
6. Is any verb indicative when it should be subjunctive?

After you have made your inspection, hand the papers to a committee, who will report to the class the class record in the use of verbs.

Participle, Gerund, and Infinitive

Some forms of the verbs are not used as predicates but have the function of other parts of speech. These forms are the participle, the gerund, and the infinitive.

The Participle

1. The tiles *brought* from Holland were used in the fireplace.
2. The arrowhead *found* in our back yard is an interesting specimen.
3. This house, *built* by early settlers, will be preserved as a museum.

What are the principal parts of *bring*, *find*, and *build?* Which one of these parts is used in the sentences above?

How is *brought* used in sentence 1? Does it have a subject? Does it modify anything?

Brought in sentence 1 modifies the noun *tiles*.

What do *found* in sentence 2 and *built* in sentence 3 modify?

In each case the italicized word modifies a noun. Although it is therefore used as an *adjective*, it is clearly formed from the verb. Verb forms used with the force of adjectives are called **participles.** The form of the verb, as *brought*, *found*, and *built*, that is used in perfect tenses is called the **past participle.** The **present participle** is also a word formed from the verb and used as a modifier. It is formed by adding *ing* to the verb.

The airplane, *flying* low, was distinctly seen by a boy *playing* in the yard.

What does *flying* modify? What does *playing* modify? How are they used?

The **phrasal past participle** is formed of *having* plus the past participle of the verb.

Having instructed the players, the teacher left the room.

What does the participle in the above sentence modify?

Practice

Pick out the participles in the following sentences. Which are present participles? Which are past participles? Which are phrasal past participles? What does each modify?

1. The bread baked in that huge oven is sold to bakers only.
2. The light, pouring in at the window, woke the child.
3. The road winding through the valley leads to the house built by my grandfather.
4. Dressed in Indian costume, the scouts gave a war dance.
5. The teacher, having assigned a long lesson, gave us half an hour to study.
6. Being tired, the boy fell asleep over his book.
7. We saw a level road stretching before us.
8. Speaking sharply, he attracted my attention.
9. The fields, worn into gullies by the heavy rains, were hard to cultivate.
10. A building reaching a height of twenty or thirty stories was impractical before the invention of the elevator.

The participle must be placed so that there will be no doubt as to which word it modifies.

Practice

Rearrange the following sentences so that the participles will be near the words they modify:

1. The boys saw the express train hurrying down the steps.
2. I solved the problem following directions carefully.
3. The driver ran into a post turning sharply to avoid the truck.
4. The kitten followed his master mewing pitifully.
5. We shall be glad to rent our apartment for the summer to a family containing four rooms and a bath.

6. The prisoner recognized his old friend, the Judge, brought into court by the policeman.

7. I collided with the president dashing around the corner after my roommate.

Every participle must modify a noun or pronoun.

Feeling a draft, the window was closed.

What is wrong with the sentence above? The participle *feeling* must modify a noun or pronoun. The only noun for it to modify is *window*. However, the *window* did not *feel* the *draft*. The sentence must be rewritten so that there will be a noun or pronoun properly placed for the participle to modify.

Feeling a *draft*, *I* (or *John*) closed the window.

write

Practice

Rewrite the following sentences so that each participle will modify a noun or pronoun and make good sense. In one or two cases it will be better to omit the participle.

1. Finishing my lesson, my chum came in.
2. Hearing too much noise in the halls, a new guard was appointed.
3. Entering the hall, a portrait of my grandfather was seen.
4. Speaking to my neighbor, my dog disappeared.
5. Being unable to recite, the teacher dismissed the class.
6. Following the course of the brook for a mile or two, a pleasant cove was discovered.
7. Hurrying home, a reply to my letter was found.
8. Attention to personal appearance is important applying for a position.
9. Being cold and stormy, Mary stayed at home.
10. The story was finished, reading rapidly.

The Gerund

1. *Seeing* is *believing*.
2. I am tired of *waiting*.
3. *Laughing* is good for the disposition.

Do *seeing*, *believing*, *waiting*, or *laughing* modify anything? If they do not, they are not participles. Do they serve as predicates? If they do not, they are not verbs.

Seeing is the subject of the verb *is*. *Believing* is a predicate nominative. *Waiting* is an object of a preposition. What part of speech has the functions of subject, object, and predicate nominative?

The italicized words in the sentences above are used as nouns. They are formed by adding *ing* to the verb and are called **gerunds.**

What is the difference between a gerund and a participle?

Practice

Pick out the gerunds in the following sentences and tell how each gerund is used:

1. Typing accurately will help him in his new position.
2. I enjoy reading adventure stories.
3. I would not think of going.
4. They often talk about discovering an island.
5. Exercising violently directly after meals is bad for the health.
6. I tried writing from dictation.
7. Crying over spilt milk is foolish.
8. His chief accomplishment is telling clever stories.
9. In choosing a job think of your tastes and ability.
10. Her greatest extravagance is buying expensive hats.
11. Giving is sometimes more pleasant than receiving.

When a noun is placed before a gerund, the noun should be in the genitive case. Note that with a gerund possessive adjectives are used instead of possessive pronouns.[1]

I have heard of his going.

John's going has been postponed.

Practice

Fill the blanks in the following sentences with nouns in the genitive case or possessive adjectives.

1. ____ coming was unexpected.
2. ____ starting suddenly upset the basket.
3. We expected ____ coming.
4. I was not pleased with ____ reading of the poem.
5. I had heard of ____ being there.
6. ____ asking so many questions annoyed father.
7. We were delayed by ____ stopping for a drink of water.
8. Our car was upset by ____ turning suddenly to the right.

The Infinitive

The form of the verb preceded by *to* is called the **infinitive,** as: *to go, to run, to remember, to consider.*

The infinitive may be used as a *noun:*

Subject: To sing is my ambition.
Object: We asked her *to dance.*

The infinitive may also be used as an *adjective:*

The desire *to win* will help him.

[1] Some authorities prefer to use the accusative case with the gerund, as "I had heard of *him* going." If the accusative case is not sufficiently clear, however, the genitive should be used.

The third use of the infinitive is as an *adverb:*

We ran *to see* the fire.

Practice

Pick out the infinitives in the following sentences and tell how each one is used:

1. To hesitate is to be lost.
2. To be happy is impossible for him.
3. That was a sight to blind the eyes.
4. The captain tried to control his men.
5. The way to succeed is by earnest effort.
6. John wishes to read *Julius Cæsar*.
7. It was easy to finish the work.
8. We expected to start this forenoon.
9. The pupils came to see the game.
10. It is hard to row against the current.
11. The time to work is now.
12. John worked to earn money.

Confusing Verbals with Verbs

Part of the failure to write complete sentences arises from the confusion of participles, infinitives, and gerunds with verbs. Because these verbals look like verbs, pupils sometimes forget to put verbs in their sentences.

Practice

Select all the groups of words in the following that are not complete sentences. Explain why they were mistaken for complete sentences. Then rewrite them, making sentences of them.

1. To follow the coaches' directions was not easy.

2. Hurrying along the dry bed of the creek until we reached the foot-hills.

3. To bring in all contributions by the third period on Tuesday.

4. Fortunately proving more solid than the ice had been last week.

5. At last the engine gave a gasp and the car stopped.

6. Unpacking the lunch before the rest of the party had arrived.

7. Untying the string took me a half hour.

8. It was easy to find the camp because the trail was blazed.

9. To defend our position inside the snow fort while watching for an opening by which to make our escape.

10. Hoping to hear from you before my stay in the city has come to an end.

11. The door blocked by a huge mass of snow that seemed to laugh at our efforts.

12. To succeed by whatever plan is possible.

Securing Variety by Using Participles, Gerunds, Infinitives

Participles, gerunds, and infinitives are useful in securing variety of sentence structure. They permit a wide variety of subordination. Notice the following pairs of sentences:

1. (*a*) John went to the public library. He studied his history lesson.

(*b*) John went to the public library *to study* his history lesson.

2. (*a*) The dog was caught between the two doors. He was barking shrilly. He wanted some one's attention.

(*b*) The dog, *caught* between the two doors, was barking shrilly *to attract* some one's attention.

Practice A

Combine by using verbals the statements in each of the following groups:

1. He came to town. He visited the various playgrounds. He found out how they are conducted.
2. I am writing to you. Will you tell me what date will suit you for a game with our team?
3. Tom brought mother a five-pound flounder. He caught it in the bay.
4. We sang a song at assembly to-day. It was written by Miss Blake.
5. The left wing of our school building was built in 1926. It is the newest part of the building.
6. I am drinking milk. It will help me put on weight.
7. We shall set the type for our booklet in our own print shop. It will be cheaper.
8. I walked to school this morning. I found a fountain pen.
9. She opened the window. She wanted fresh air.
10. We shall please the principal. We shall clean the school grounds.

Practice B

Check through a composition you have recently written and see if you can add to the variety of your sentence structure by using participles, gerunds, or infinitives. If you make any changes, read both the old and the new forms of the sentence to the class and ask for a decision as to which form is most effective.

The Adjective

An **adjective** is a word used to modify a noun or a pronoun.

The tender green plant was killed by *a severe* frost.

Practice

Pick out all the adjectives in the following paragraph, and tell what word is modified by each adjective. Notice the change in the paragraph if you omit all of the adjectives.

When we came to the quiet street, I began looking for the little gray cottage. It stood some distance from the street and was surrounded by a smooth, green lawn. On the shady porch sat my great-aunt, a gentle, little woman with silvery hair and the kindest face I had ever seen.

Comparison of Adjectives

She bought *fine* material for these curtains.
She could have bought *finer* material for these curtains.
The *finest* material was used in these curtains.

Notice that *fine*, *finer*, and *finest* indicate the *degree* of fineness of the material described.

The following list of adjectives shows the way in which most adjectives indicate the degrees of comparison:

sweet	sweeter	sweetest
high	higher	highest
great	greater	greatest
kind	kinder	kindest
lucky	luckier	luckiest

We say that the words in the first column are in the **positive degree** of comparison. The words in the second column are in the **comparative degree,** and the words in the third are in the **superlative degree.**

How is the comparative degree of comparison formed? How is the superlative degree formed?

Practice

1. Compare the following adjectives: *hard*, *old*, *cold*, *bright*, *small*.

2. Notice the spelling of *lucky* in its comparative and superlative degrees, and then compare the following: *merry*, *pretty*, *happy*, *jolly*, *tardy*.

Would you say, "Jane is 'beautifuller' than Mary"? This word is too difficult to pronounce; therefore we use another method of comparison:

beautiful more beautiful most beautiful

Words having three or more syllables are compared like *beautiful*.

Practice

Compare the following adjectives: *successful*, *intelligent*, *productive*, *interesting*, *exciting*.

Some adjectives are compared by using different words to express the different degrees of comparison.

Positive	*Comparative*	*Superlative*
good	better	best
bad	worse	worst
little	less	least
much	more	most

Certain adjectives cannot be compared because it is not possible to speak of *degrees* of the quality they show. If a thing is *perfect*, for example, nothing can be "more perfect."

Other words that cannot be compared are: *endless*, *infinite*, *unique*, *circular*. With such words the expression *more nearly* is sometimes used.

Practice

Which of the following words can be compared? Give the comparative and superlative degrees of those which you mentioned.

beautiful	worthy	little	neat
perfect	free	bright	clear
admirable	blue	large	deep

In comparing one person or thing with another, use the comparative degree, as:

Dick is *taller* than Tom.

In comparing one person or thing with two or more persons or things, use the superlative degree, as:

Texas is the *largest* of the states.

In comparing one person or thing with others of a group, use "other" in order to exclude the person or thing compared, as:

Texas is larger than any *other* state.

Practice

Choose the correct form in the following:

1. Marion and Bessie are sixteen years of age. Marion is the (*taller*, *tallest*).
2. Of the three, Oswald is the (*jollier*, *jolliest*).
3. Nathan is more studious than (*any*, *any other*) member of the class.
4. John is the (*brighter*, *brightest*) of the whole group.
5. Mary is (*taller*, *tallest*) than Edith, but Grace is the (*taller*, *tallest*) of all the girls.
6. I love both of my brothers, but I think Philip is the (*brighter*, *brightest*) of them.

7. Buy me a half dozen oranges and keep the (*larger*, *largest*) for yourself.

8. I have a beautiful team of horses; the black horse is the (*swifter*, *swiftest*), but the bay horse is the (*more*, *most*) shapely.

Possessive Adjectives

The words *my*, *your*, *her*, *his*, *its*, *our*, *their*, and *whose*, used as modifiers, are **possessive adjectives.** Possessive adjectives may be distinguished from pronouns by discovering whether the word in question is a modifier of a noun or pronoun If it is, it is an adjective used possessively. A pronoun is never used as a modifier.

Possessive Pronoun: This is *his*.
Possessive Adjective: This is *his* book.

Practice

Distinguish between possessive pronouns and possessive adjectives in the following sentences. Give your reasons.

1. Where is my book?
2. Here is yours.
3. This is mine.
4. My bicycle is much smaller than his.
5. This is her book, but I know she wants you to have it.
6. Ours is a happy life.
7. Whose hat is this?
8. We lost our seats by moving.
9. Bring me mine right away, please.
10. The kitten spilled its milk.

Predicate Adjectives

1. The *pretty* child hurried on.
2. The child is *pretty*.

In the first sentence the word *pretty* is an adjective modifying the noun *child*. In the second sentence it still modifies *child*, but it is in the predicate. In the second sentence, therefore, it is a **predicate adjective.**

Practice

Find the predicate adjectives in these sentences:

1. The cake tastes delicious.
2. He is very small for his age.
3. This rug feels very soft.
4. She will be, I suppose, well to-morrow.
5. The dress is beautiful.

Overuse of adjectives produces a very flowery and poor style. A few effective adjectives should be preferred to many superlative ones.

Experiment

Write a brief description of some interesting person. Read your description carefully, and cross out every unnecessary adjective. Copy the description, putting blanks where you have used adjectives. Let a small group work with each paper, filling in the blanks. Compare the effect of the adjectives chosen by the group with the effect of the adjectives used in the original paragraph.

The Adverb

An **adverb** is a word that modifies a verb, an adjective, or another adverb.

1. The car ran *fast* (modifying a verb).
2. He was *exceedingly* tall (modifying an adjective).
3. The car ran *very* fast (modifying an adverb).

Practice

Find the adverbs in the following sentences. Tell what each one modifies.

1. Here we gladly remain.
2. It is almost finished.
3. The story is not true.
4. Never shall we be so rash again.
5. Very slowly the change was made.

Adjectives are often confused with adverbs. Many adverbs are made by adding *ly* to the adjective, as *glad*, *gladly*. To discover whether an adjective or an adverb should be used, analyze the use of the word in the sentence. What does it modify? A noun or pronoun? An adjective, verb, or adverb?

Practice

I. Should you use adverbs or adjectives in the following sentences? Choose the correct word and give your reason for the choice of each word.

1. He is (*reasonable*, *reasonably*) sure of receiving the appointment.
2. This house is advertising (*especially*, *especial*) low prices.
3. She sings (*good*, *well*).
4. Please do this as (*quick*, *quickly*) as possible.
5. The flower smells (*sweet*, *sweetly*).
6. The list is not (*near*, *nearly*) complete.
7. Father looked (*steady*, *steadily*) toward the door.
8. Father looked (*sad*, *sadly*).
9. The rain falls (*steady*, *steadily*).
10. Our janitor was feeling (*bad*, *badly*) yesterday.

II. A young school boy sent a letter to the Citizens' Column of a daily newspaper in which he protested against the street sign "Go *slow*." The editor, in answer to his letter, cited the definition of *slow* given in Webster's *New International Dictionary*. Look up the meaning and classification of *slow*. Do you agree, or do you disagree with the boy? Why?

Comparison of Adverbs

Many adverbs change their endings to show degree of comparison, as:

Positive	*Comparative*	*Superlative*
late	later	latest
fast	faster	fastest

Other adverbs, all of which end in *ly*, form the comparative and superlative degrees by the addition of *more* and *most* to the positive form.

Positive	*Comparative*	*Superlative*
merrily	more merrily	most merrily
sadly	more sadly	most sadly

Practice

I. Compare the following adverbs and use each degree correctly in a sentence: *severely*, *badly*, *harshly*, *suddenly*, *quickly*.

II. Mention two adverbs in the sentences below that can be compared. Compare them.

1. Soon I was reading the last page.
2. Why look at me thus?
3. When do you expect Mary?

4. The apples fell thickly.
5. I expect to come home to-morrow.
6. Then she told this story hurriedly.

Care must be taken to place adverb modifiers so that there can be no doubt about the words which they modify.

Practice

Is there more than one way in which the modifiers may be placed in the following sentences? Notice the change from adverb to adjective and the change in meaning with the change in position.

1. If I could see him, I should feel relieved. (*only*)
2. They admitted boys. (*only*)
3. I did tell her to accept. (*not*)
4. The loss was covered by insurance. (*partially*)
5. He managed to be agreeable. (*always*)
6. Adults are admitted. (*only*)
7. All the girls were expected. (*not*)

The Preposition

A **preposition** is a relational word. It shows the relation between the noun or pronoun that is its object and some other word or part of the sentence.

1. She advanced *toward* the door.
2. The chalk *on* the table is not to be used.

In sentence 1 the preposition *toward* shows the relation between its object *door* and the verb *advanced*. The phrase *toward the door* explains the manner of advancing. The preposition *on* in sentence 2 shows the relation between *table* and *chalk*.

The following list of prepositions will show you the great variety of relationships that prepositions express:

about	against	at	beside
above	along	before	between
across	among	behind	beyond
after	around	below	by
down	for	in	of
except	from	into	off
on	over	through	to
toward	under	upon	with

Practice A

Find the prepositions in the following sentences. Point out their objects and the words to which they relate their objects.

1. He was about fifty years old.
2. I left it on the kitchen table.
3. She sang with force and charm.
4. John, with his friend Tom, came to see me.
5. Without thought he answered, "I don't know."
6. Keep off the grass.
7. Were you at school yesterday?
8. He ran toward the goal.
9. We will keep the secret between us.
10. Every one except Fred will be able to go.
11. We crept under the wall of the big tent.
12. On the other side a circus guard waited for us.

Practice B

Use in sentences ten of the prepositions listed above. Explain their use.

Practice C

Choose the correct word in the sentences below. Be certain that the word you choose is a preposition. Consult the dictionary regarding any words of whose use you are not certain.

1. It looks (*like, as if*) it will rain.
2. She was angry (*at, with*) me.
3. He died (*with, of*) typhoid fever.
4. He was accompanied (*with, by*) his father.
5. As to the right policy, I differ (*with, from*) you.
6. In facial expression only, Julia differs (*from, with*) her twin sister.
7. I divided the apples (*between, among*) the three.
8. He fell (*off, off of*) the sled.
9. Jane ran quickly (*in, into*) the room.
10. I jumped (*on, upon*) the platform.

The Conjunction

A **conjunction** is a word used to *connect* words, phrases, and clauses.

1. I called Mildred *and* Susan.
2. He ran down the alley *and* into the garage.
3. I asked what she had wished *and* when she expected her wish to be fulfilled.

In sentence 1 the conjunction *and* connects words; in sentence 2, phrases; in sentence 3, clauses. Point out the parts connected in each sentence.

There are two kinds of conjunctions. They are **coördinating conjunctions** and **subordinating conjunctions.** Turn to pages 137–139 and review the discussion of connectives there.

Practice

List the conjunctions in the sentences below. Classify each as coördinating or subordinating and tell how each is used.

1. Mary rose and walked out of the room.
2. He will attend not only senior high school but also college.
3. He is as strong as his father.
4. The fine was paid; therefore, the case was dismissed.
5. If you expect to join us, telephone Jones to-night.
6. Down Villa Street and up Bay Boulevard he hurried.
7. He acted as if he would deny the charge.
8. Even though he tried, he could not break the record.
9. While he waited, I wrote a note to his employer.
10. If you think best, I shall write the message.
11. I was puzzled because each statement seemed true.
12. Tell me where you hid the box.
13. We had completed our business, so we closed the meeting.
14. Come to me if you wish information about this matter.
15. Either you or I must gather wood for the fire.
16. I will not go unless she goes too.

Do not confuse the preposition *like* with the conjunction *as if*.

Right: This flower is *like* an artificial one.
Right: He walks *as if* he were very tired.
Wrong: He walks *like* he were very tired.

Do not confuse the preposition *without* with the conjunction *unless*.

Right: He won't come *unless* you invite him.
Right: He won't come *without* an invitation.
Wrong: He won't come *without* you invite him.

Practice

Choose the correct form from the parentheses in each sentence. Tell why you chose it.

1. He feels (*like*, *as if*) he were badly hurt.
2. It looks (*like*, *as if*) it would rain.
3. She sings (*like*, *as*) her teacher.
4. He plays (*like*, *as*) his teacher taught him to play.
5. Mary laughs (*like*, *as*) John.
6. The class can never finish their project (*without*, *unless*) they work after school.
7. Can you go on (*as*, *like*) we had planned for you to do?
8. I shall not go to the party (*without*, *unless*) mother is willing.

Review

I. Name the part of speech of each word in the following sentences. Tell how it is used.

1. Birds fly.
2. Those birds are sea gulls.
3. Bird-rock is its name.
4. The natives of this island were at one time fierce.
5. Naturally one would see here a few signs of civilization.
6. The two boys followed the plan outlined.
7. To know her was to love her.
8. He wished to know her.

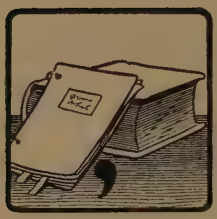
II. Tell whether each of the following sentences is simple, compound, or complex. If it is compound, point out its principal clauses; if it is complex, point out its principal and subordinate clauses. Then list the phrases.

1. To obey was his only course.
2. That he should obey the laws of the kingdom, was the only requirement. complex

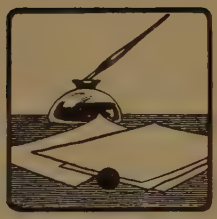
3. The Emperor required him to obey the laws.
4. The Emperor required that he should obey the laws.
5. The only condition of his remaining was (that) he should obey the laws.
6. He had a conference with the King, and he agreed to aid in solving the tax problem.
7. Upon his having had the conference, he departed.
8. When he had had the conference, he departed.
9. After the conference, he departed.
10. The conference being over, he departed.
11. Every available means for fighting fires was used; nevertheless, forest fires spread and increased in number.

III. Classify the following sentences into declarative and interrogative and exclamatory.

1. Come early.
2. What a fright you gave me!
3. What is your plan for to-morrow?
4. Please help me select Mabel's present.
5. At how great a distance from the city does your father live?
6. He told me how far he rode in one day.
7. Indeed they will!
8. Explain to me, please, the reason for his decision to resign.
9. How do you know?
10. Visitors seldom entered the house.



CHAPTER EIGHT



MECHANICS

The Manuscript

Joseph kept a notebook for English, history, and science merely because he was expected to keep one. One day he came upon a classmate's English notebook which was so well kept that it was a source of pride to its owner. It contained the chief papers written for the course, and all the sheets were the result of the utmost care on the part of the author. It occurred to Joseph that striving for a complete, correct, and neat record of the important materials of his course might give him much pleasure and satisfaction. From that time on he thought of each paper written for the notebook as a manuscript, to be prepared from the standpoint of completeness, correctness, and neatness. Thereafter he improved greatly in English and his other studies.

Experiment

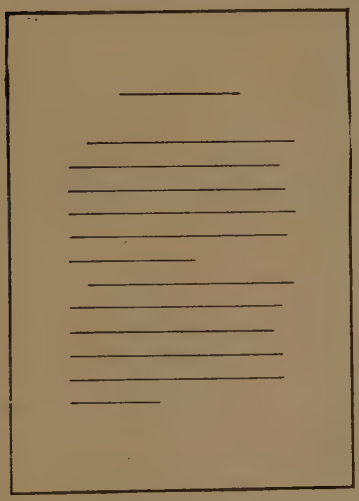
Bring to class manuscripts of your own and discuss them and those of your classmates from these standpoints: binding (if they are bound), paper, spacing, margins, writing, general neatness. Select the one that impresses you and your classmates most favorably from every standpoint.

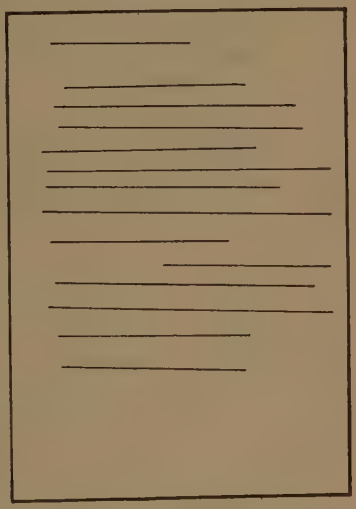
All manuscripts should be written in ink. Blue or black ink is preferable. They should be written on white pa-

per of a quality good enough to take ink without blurring. The size of paper will depend somewhat on the purpose of the manuscript, as a letter is generally written on regular stationery, but the usual size is eight and one half by eleven inches.

The handwriting should be neat and legible. Neatness is a matter of care. Good handwriting is the result of study and practice. Compare samples of your own handwriting with the standard examples on pages 362–363.

The margins should conform to the purpose of the manu-





script. On page 37 you studied about the margins of social letters. The margins of business letters are discussed on pages 306 and 308. In themes sometimes the left-hand margin is indicated by a line printed on the paper. If there is no line, leave a margin of an inch or an inch and one half at the left, and see that it is even. The margin

at the right does not need to be even, but it should be about half an inch wide. A margin of an inch and a half should be left at the top of the first page, but three quarters of an inch is sufficient for the top of following pages. Do not write all the way to the bottom of the page — leave about an inch of space.

If the manuscript is long, it may be inclosed in manila wrappers or a piece of wrapping paper folded.

Ordinary themes should be folded lengthwise neatly. Letters should be folded as explained on page 309.

All themes, exercises, etc., should have the name of the writer, the class, the date, and the title of the theme written neatly on the outside. On folded themes this superscription should be written on the outside of the left-hand fold in the middle of the fold about two inches from the top. On covered manuscripts the superscription should be placed on the outside of the front cover.

Practice

1. Explain and illustrate from your themes each one of the standards of manuscript neatness explained above.

2. How may ordinary wrapping paper be used for manuscript covers? What other bindings may be used?

3. Does the convenience of the reader permit the writing of themes on both sides of a sheet?

4. Which is the more pleasing to the reader — writing in pencil or writing in ink?

5. Produce a specimen of your handwriting. How does it compare with the samples of handwriting in *Appendix*, pages 362–363? To what extent is handwriting important in the preparation of a manuscript?

6. Why is it necessary that manuscripts have superscriptions?

7. What are good margins for a theme? Have you any themes with good margins?

Experiment

Practice for improvement in margins, handwriting, or other typical problems of manuscript preparation. Select specimens representing the best workmanship of the class, and post these on the bulletin board to serve as models.

Punctuation and the Use of Capitals

I. The Capital

A list of the common uses of the capital letter follows. Study it to find uses with which you are not familiar.

1. Use a capital to begin the first word in every sentence.

   He was an intrepid adventurer.

2. Use a capital to begin proper nouns and most adjectives derived from proper nouns.

   The Englishman went to the East to trade. In Japan he bought a large number of beautiful japanned vases, which he sent west by boat.
   That river which we see is known as Mill Run Creek.
   We sailed south for two days and then west.
   My Sicilian friend was born in Palermo.
   The Republican Party advocates a high tariff.

3. Use a capital to begin the first word of a direct quotation.

   She said, "This man will tell you about television."
   "This man," she said, "will tell you about television."

4. Use the capital for *I* and *O* used as words.

5. Use a capital to begin each line of poetry.

6. Use a capital to begin the names of the days of the week and of months. Do not use it to begin the names of seasons.

He came in the middle of summer on a hot Monday in July.

7. Use a capital to begin the first word and all other important words in a title of a book, article, etc.

The Bridge of San Luis Rey
All's Well that Ends Well

8. Use a capital to begin titles of honor when they are used as proper names or with proper nouns.

The Secretary of State will deliver the principal address.
The flyers were welcomed by Mayor Walker.
Jim was elected president.

9. Use a capital to begin all names of the Deity.

10. Use a capital to begin the first word and all nouns in the salutation of a letter.

My dear old Scout,

Test

The following sentences call for twenty-five uses of the capital letter. Supply the capitals. By means of a check sheet furnished by your teacher, determine your score. Each mark correctly placed counts four per cent.

1. "twinkle, twinkle, little star,
"how I wonder what you are."

2. At the hardware store i was met by the answer, "we no longer carry moccasins."

3. My composition is entitled kingfishers, their appearance and habits.

4. My dog, whose name is duke, is a scotch collie.

5. who is that man across the street?

6. It is now wednesday. To-morrow starts the last week in may — it is almost summer now.

7. In washington we met the secretary of commerce.

8. The memorial services began with an invocation to jehovah.

9. This letter to me begins, "dear old senior"!

10. The caravan set out to the east in early autumn.

11. Mr. cassidy, the attorney general, opened the service by reading kipling's "gunga din."

12. "What shall it be, o gentle one?" the story began.

Practice

Rewrite the following sentences, using capitals wherever necessary.

1. Shall you attend high school next year? If so, I recommend jefferson high school.

2. The street is a narrow one running west from market street.

3. As i went down the street, I heard some one calling, "you-oo-oo!"

4. My grandfather took me to see a play called "enemy of the people."

5. My favorite studies at northern high school are english and mathematics.

6. This avenue was named last summer for aunt marion. It is longacre avenue.

7. My youngest brother, robert, is ten years younger than brother joe.

8. The seniors organized our school paper, entitled "the jackson chronicle."

9. Milton is now a full-fledged member of the senior class.

10. The west is quite different from the east.

11. This river flows into the mississippi river.

12. The south sent most of the delegates to the national meeting on constitution day.

Experiment

Newspapers often have printed rules of punctuation and spelling, which they call a style sheet. Appoint a committee to visit a newspaper office, inquire about style sheets, and report to the class.

Under the leadership of those connected with the school paper, prepare rules and examples for correct capitalization. Make a booklet of these materials.

II. The Period: The Exclamation Point: The Question Mark

1. Use a period at the end of a declarative, non-exclamatory sentence.

Periods are often omitted carelessly.

2. Use a period after an initial or an abbreviation.

Mr. Walter B. Perkins *viz.*

3. Use an exclamation point after a sentence expressing strong emotion.

He cannot fail!

"I know they will come!" she cried.

4. Use an exclamation point to emphasize interjections and phrases used as exclamations.

Ouch! you are pushing me.
Another touchdown!

5. Use a question mark after an interrogative, non-exclamatory sentence.

Can you come early?

Test

The following sentences call for ten marks of punctuation. Only periods, exclamation points, and question marks are necessary. Supply them. Grade your papers by comparing them with the check list given by the teacher. Each mark correctly placed counts ten per cent.

1. Where do you go from here
2. We go to Maggie's Go with us
3. Mr Mason is calling.
4. He is from Boston, Mass, and he has lived here only one month.
5. "Good boy" we shouted.
6. "Who won the game" we asked
7. Do you like "Dombey and Son"
8. I said that we would not (indicating strong feeling)

III. The Comma

1. Use commas to separate words, phrases, and clauses in a series of three or more when *and* or a similar word is used to connect only the last two. Use both the comma and the connective between the last two. If more than one adjective are used to modify a noun, separate them by commas. If the last adjective is closely connected with the noun, no comma need precede it.

I hope to learn more about radio, television, and telegraphy.
He took it, tasted it, and threw it down.
She refused to talk, to sing, or to play.
A deep, wide, green river runs through the town at this point.
We took pity on the poor old man.

2. Use a comma to separate members of a short compound sentence when the conjunction is used.

She stirred it with greatest care, but it turned to sugar just the same.

I went to town, for I was tired of the ranch.

3. Use a comma after a long subordinate clause that precedes the principal clause in the sentence.

Although he had promised he would meet me, the hour passed, and he did not appear.

4. Use commas to set off words, phrases, and clauses that are parenthetical. Under this classification are the following:

(*a*) Words in direct address.

Come, Harry, if you want to catch them.

(*b*) Appositives and their modifiers.

George Perkins, the well known senator, was present.

(*c*) Introductory and parenthetical expressions.

Consequently, I am sending you the book.
This is, I am sure, the correct way to toss baskets.

(*d*) Phrases and clauses that break the structural continuity of the sentence and can be omitted without crippling the main thought of the sentence. Such phrases and clauses are *non-restrictive;* they do not limit the meaning of the words they modify. In "The man whom you saw

is my father," *whom you saw* points out the man from all other men; it is a restrictive clause. Restrictive clauses are not set off by commas. In "My father, whom you saw, is coming to-day," *whom you saw* does not restrict. *My father* is already definite. The clause merely gives added information and is non-restrictive.

Restrictive: The house *on the hill* is said to be haunted.

Non-restrictive: The haunted house, *which is on the hill*, is unoccupied.

5. Use a comma to indicate the omission of words.

Harry came Wednesday; Clyde, Friday.

6. Use commas to set off *yes* and *no* from the rest of the sentence.

Yes, you are quite right.

7. Use a comma before a direct quotation unless it is very long. Commas should also be used before and after words that divide quotations unless the sense calls for a period, an exclamation point, or a question mark. Current usage dictates that commas should be placed inside quotation marks at the breaks in a quotation.

He replied with ease, "That is the ablative absolute."

"You see, I could not," he continued, "let the debt go on unpaid."

"Let us start for the country at once," he said. "When we get there, we can go swimming."

8. Use a comma after the salutation of a friendly letter.

9. Use a comma to prevent any confusion as to the meaning of a sentence.

Confusing: Many years before he had been to Europe.

Better: Many years before, he had been to Europe.

Test

How accurate are you in the use of the comma? In the following sentences there are twenty-five commas needed. Supply them. Grade your papers by comparing them with the check list furnished by the teacher. Each comma correctly placed will count four per cent.

1. Eugene said "Father this is good luck."

2. I am not sure however that I shall accept. It will be unfortunate for me I assure you if I am unable to attend.

3. "Go" she said "and tell him that father will not return to-day."

4. When I was coming home from Sunday School one bright summer day my mother said "You must have your picture taken for you look so nice." She was very proud of me for I was wearing my new white hat my white linen dress and a blue ribbon in the holes of the lace around my cuffs and collar.

5. When I was a small boy some one told me that if I pulled a horse's hair and put it in water for two days it would turn into a two-headed snake. One day I was watching some horses and I thought of what some one had told me.

6. Josephine Mary Grace and Eleanor will join us.

7. Martha who is my sister is the tallest of the group.

8. Yes I can go.

9. Charles is almost six feet tall; his sister slightly shorter.

10. Henry Watkins the governor of our state will be the principal speaker.

Practice A

Supply commas in the following sentences:

1. "Here Duke! Here Spot!"

2. Do you play golf George?

3. "No" he replied.
4. He answered "I should like to have the ball now."
5. The dog enjoyed the bones I assure you.
6. At any rate Spot wagged his tail afterwards.
7. He said moreover that I might call daily.
8. He requested however that I come later.
9. Father wished also that I have a college education.
10. I had been chasing rabbits all morning with Duke and Spot my dog friends.
11. Jim Burton the president of the class represents our school ideals in many respects.
12. After I had bought a cap in the hat department I went to the glove department.

Practice B

Copy the following sentences, supplying the necessary commas:

1. As to sports, I like best swimming rowing fishing playing baseball.
2. My favorite studies this semester are English algebra social science and shop.
3. The noise was loud at first then ceased then began at a low pitch then ceased and remained thus for five minutes before starting again.
4. When friends have greeted each other when classes have organized when lessons have begun — then going to school seems a natural process.
5. While the dentist had his finger in my mouth he asked me a question.
6. As I was walking through an alley a queer yellow dog followed me.
7. I used to think that if I stuck a dead dog with a pin he would jump up.

8. The next thing I knew I was minus a part of my trousers.

9. Mother told father she wished the attic cleaned so father put on his old clothes and came up.

10. I started to run and the dog followed.

11. The tornado was disastrous for it made five hundred people homeless.

12. We tried several times to mount the hillside but the ice was too slippery.

Practice C

Can you supply the commas that have been omitted in most of the following sentences? Notice that several of the sentences do not need commas.

1. Soon we were up on a high stone wall which was placed there to keep the waves from ruining the shrubs.

2. That large boy who is quite popular among the students was elected president of his class.

3. On my birthday I was given a poodle a present from Cousin Lucy.

4. He is writing about Lincoln who has always been his hero.

5. Jane stopped at Carmel where a colony of artists live.

6. I saw him there stooping to gather his favorite blossoms.

7. Reaching the top of the peak in spite of falling rocks and the treachery of his guides was a remarkable feat for Mr. Robinson.

8. To learn where the line comes between insanity and moral guilt was the Judge's purpose.

9. Suddenly the car stopped jolting us considerably.

10. Several minutes after he had forgotten his trouble and went home.

11. I went to see the man who had given me my first job.

12. The bicycle that has a flat tire must have run over some of the glass that we passed recently.

IV. The Semicolon: The Colon: The Dash

The comma points out breaks in the sentence, places at which it twists and turns. To show greater breaks, different punctuation marks are necessary.

1. Use a semicolon between principal clauses that are not connected by a conjunction like *and* or *but*. Of course, if the clauses are not closely related, they should be made separate sentences.

Do you know what a principal clause is? Can you recognize principal clauses? Do you know the connectives used to coördinate?

Turn to page 230 and study rule 2 about the use of the comma. Compare it with rule 1 above. Why is the comma used when there is a connective and the semicolon when there is not?

Mother is not here now; she has gone to the store.

The car rounded the embankment and ran upon the railroad track; the train struck it and hurled it into the ditch.

2. Use a semicolon between principal clauses when they are long or when they contain commas.

Why should a semicolon be used between principal clauses when they are internally divided by commas? When they are long?

At such a time in the afternoon, nature, usually so violent in contrast, movement, and color, settles gently into a droning slumber, as if overcome with drowsiness by the brilliance of sun; and, lulled by the peace of leaves and air, the hunter thinks with satisfaction of his full stomach and gazes dreamily before him.

3. Use a semicolon before *i.e.*, *namely*, *viz.*, *e.g.*, and *for instance* when these expressions are used to introduce ex-

amples of statements made in the part of the sentence that precedes them. A comma is used after these expressions.

He pointed out several reasons for liking the theme; namely, that it was neatly and legibly written, that it was free from mistakes in grammar, punctuation, and spelling, that the choice of words was effective, that the details chosen were well presented, and that the subject was interesting.

4. Use a semicolon between principal clauses when they are connected by *then*, *therefore*, *hence*, *thus*, *accordingly*, *consequently*, *still*, *besides*, *nevertheless*, *however*, etc.

I do not believe the books have come; therefore, we must use the old ones a week longer.

His letter explained that I had not given the serial number of my car; consequently, I sent him a telegram to give him the number.

5. Use a colon after the salutation of a business letter. (Some business men, however, prefer a comma or a dash.)

6. Use a colon before a formal enumeration.

The following members were absent: Clyde Faulkes, William Cousins, Janet Woolridge, and Archie Gayner.

7. Use a colon before a very long quotation.

8. Use a dash to show that a sentence is abruptly broken off.

She was very late. She excused herself by saying — but why should I repeat the old excuse?

Test

The following sentences lack semicolons, colons, and dashes. Twenty of these marks are necessary. Supply the marks. Each mark correctly placed will count five per cent.

1. Yesterday she bought the following gloves, handkerchiefs, hose, and an umbrella.

2. She took up the book and read "Punctuation marks are important aids to the understanding of sentences. They point out pauses, insertions, and changes of thought. They serve only to make the meaning clear. They should be used only when they are necessary to the proper understanding of the sentence."

3. He was a very tall, dark, and handsome actor you know the type.

4. Dear Sirs

5. There were only five boys at the party Harry, Will, Arthur, Charles, and Murray.

6. The automobile rounded the curve and crossed the track the train rushed by just behind it.

7. Mary had a remarkably good voice however, when she took lessons from Mr. Larkin, her voice lost all its sweetness.

8. She explained problems in punctuation *i.e.*, she explained problems in the use of the dash.

9. What you know of the matter I dare not ask what you think of it I can easily guess.

10. He had been absent most of the semester therefore, his failure can be easily explained.

11. There are three possible solutions *viz.*, 1432, 1981, and 137,632.

12. I shall have an arm load of packages nevertheless, I will bring your bundle.

13. After many days of work, during which I used up five pencils, a large pad of scratch paper, and a vast amount of energy, I finished a story that seemed good enough for any magazine, no matter how discriminating its readers might be so I carefully typewrote it and mailed it to *Harper's*.

14. She came running up to me hurriedly we both ran to catch the train.

15. The teacher began asking questions at the head of my row and made the questions harder with each one until she came to me she asked me an easy one.

16. I do not care to walk so far besides I shall not have time to go.

17. Very carefully on padded feet, its eyes staring coldly at its victim, the yellow ball of a cat stalked its victim, but no fear beat at the victim's ribs it was a mechanical mouse.

18. The blue cloth does not harmonize with my coat the scarlet cloth would make me look like a fire truck.

19. We were expecting a party of eight to come with us they lost their way and failed to appear.

20. One of the most serious of errors in punctuation is the use of the comma between members of a compound sentence not connected with a conjunction the semicolon is the proper mark of punctuation.

Practice A

In the following sentences semicolons have been omitted. Supply them and explain why each one is necessary.

1. When he drew back, I had to laugh he looked ever so funny.

2. She was touched by the scene therefore she reached for her purse and drew forth a bill.

3. My cousin had lived most of his life in Europe thus, it happened, he did not always have the American point of view.

4. I should like him to comply with my request however, I will not complain if he doesn't.

5. In many cases the injury proves fatal but when first aid such as Mr. Martin uses is given, the patient usually recovers.

6. We elected the class officers namely, president, vice president, secretary, and chairman.

7. There is no formula for learning it is a thing one must work out for oneself.

8. She wore her overshoes and brought an umbrella of course the day was bright and clear.

Practice B

In the following sentences certain colons and dashes are necessary. Supply them, and give your reasons for each.

1. In his garden are the following vegetables, beans, carrots, onions, cabbages, spinach.

2. These are my favorite books *Life of Mary Austin, A Mid-Summer Night's Dream, Ramona.*

3. Please send me the following articles

2 pencils @ 5¢	$0.10
2 Packages of Highland Bond paper, @ 75¢	1.50
Total	$1.60

4. This was his story "Drowsy and tired, I soon fell asleep. Several hours passed. The sky must have clouded and a storm come up. When I awoke, a blinding rain was pelting me."

5. There I learned many surprising things that he had been ill for six weeks; that he had spent most of the time with his aunt, who had cared for him tenderly; that he was finally pronounced cured.

6. I do not know where you put it why do you ask me?

7. The old man began to speak it was the first time in a year.

8. May and I were but I can tell from the gleam in your eyes that you know already.

V. Quotation Marks

1. Use double quotation marks to inclose a direct quotation.

2. Use single quotation marks to inclose a quotation within a quotation.

3. Use quotation marks to set off titles of plays, poems, stories, pictures, etc.

Commas at the ends of parts of quotations and periods at the ends of quotations are usually placed inside the quotation marks. Semicolons are placed outside. Question marks and exclamation points are placed inside if the quotation is a question or exclamation but outside if the sentence as a whole, of which the quotation is only a part, is a question or exclamation.

He said, "There are many reasons why we must win to-night."

"There are many reasons why we must win to-night," he said.

"There are," he said, "many reasons why we must win to-night."

"Where are my seats?" he asked the usher.

Do you remember what book it is that *The Saturday Review of Literature* calls "one of the great novels of the age"?

Harold asked, "Do you remember what book it is that *The Saturday Review of Literature* calls 'one of the great novels of the age'?"

Although titles are usually *printed* in italics, they are *written* inclosed in quotation marks, as "Treasure Island."

Test

In the following sentences quotation marks are needed. Supply them. Each quotation mark correctly placed counts ten per cent, for ten marks are needed. A mark is not correctly placed unless it is in the proper relation to the other marks of punctuation.

1. She turned to the group and said Your criticism has helped me to understand my difficulty.

2. We read David Copperfield aloud in the evenings.

3. The teacher said Yesterday Charles asked what is a predicate nominative?

4. This is the theme of which the class said It is good enough to display on the bulletin board.

Practice

Supply commas, capitals, quotation marks, etc. in the following:

1. He asked do you want some candy?

2. What do you expect to do asked Mrs. Johnson when summer comes?

3. What! he exclaimed, did he really say I will not

4. He said something like this when you need money for this invention, come to me.

5. Milton wrote Paradise Lost

6. Who is the best speaker in our class she asked and we named at least four

7. The lecturer began my text is father forgive them for they know not what they do

8. Josephine answered he asked when did you arrive Miss Harris

VI. The Apostrophe: The Hyphen

1. Use the apostrophe to indicate the genitive case of nouns.

Kipling's *Plain Tales from the Hills* is very interesting.

2. Use the apostrophe to indicate the omission of letters.

can't 'phone it's

3. Use the apostrophe to indicate the plural of letters, figures, and signs.

a's 3's ?'s

4. Use the hyphen to connect the parts of a compound word. The best guide for hyphenation is the dictionary, for the practice is often arbitrary. Usually, however, words that are ordinarily written separately are hyphenated when used as adjectives; as, *a well-formed boy.*

5. Use the hyphen to mark a break in a word at the end of a line. Do not separate words of single syllables or words already hyphenated.

VII. Parentheses: Brackets: Italics

1. Use marks of parenthesis to indicate a much subordinate and structurally unrelated part of a sentence.

He told the meeting (he spoke as an individual and not as an officer) that he did not approve of the plan.

2. Use brackets to inclose matter that is not in the regular text but which has been supplied by the editor or commentator.

It was said that he [Charles Williams] had been elected.

3. Italics are often used on the printed page instead of quotation marks to set off titles. Italics are also used to give emphasis to words. In a manuscript, underscoring is a sign to the printer that a word or words are to be printed in italics.

Test

In the following sentences, apostrophes, hyphens, parentheses, and brackets have been omitted. Supply them. Twenty marks are necessary; therefore, each mark correctly placed counts five per cent.

1. I have Stevensons *Travels With a Donkey*, Conrads *Nostromo*, and Helen Kellers *The Story of My Life;* but I cant find time to read them.

2. Are there any of you who dont dot your *is* or make your *4s* and ÷*s* plainly?

3. Write the following words correctly: *long legged*, *well known*, *bed room*, *no one*, *thirty ninth*, *rail road*.

4. She turned to me she sat at my left and spoke of the recent election.

5. At this point I the author was interrupted.

6. The genitives of *men*, *people*, *brother-in-law*, *one*, *everybody*, and *man* are as follows: (write genitives).

Practice A

Supply the necessary punctuation in the following sentences:

1. This is Joes black dog.
2. Among all the poets works, I enjoy most Burnss poems.
3. Whos going with you? Whose friend did you say?
4. It didnt have any mark on its body.
5. Why dont they come? I think Ill go now.
6. In this game, *55s* and *35s* and *15s* are valuable.
7. How many *Ss* does the word contain?
8. Whose cap is that? Its mine.
9. Whos going? Mr. Joness friends are going.
10. Are these mothers baskets? No, they are the girls.

Practice B

The following words belong in three groups. Some are written as two words. Some are hyphenated. Some are written as one word. Arrange them in columns under

these headings: Two Words, Hyphenated Words, Single Words. Consult the dictionary when you are in doubt.

eighty sixth	every one	pear tree
re enter	thirty one	up stairs
dining room	any one	all right
tree top	grand father	clothes brush
one third	co operation	black board
class room	moon light	text book

Practice C

Punctuate the following theme correctly:

a thrilling boat ride

one morning in august i arose early and dressed no one in the house was awake therefore i had to steal quietly out of the house and down to the wharf

i started the motor of the boat tied there and headed for the middle of the lake

all of a sudden there was a sputtering noise and the engine stopped out in the middle of the lake i tried and tried but the boat refused to go i looked into the gasoline tank and found it dry as a bone of course an engine will not go without gasoline

i knew if i could only get the boat out near the buoy a passing freighter would pull me to port so suiting the action to the thought i took a paddle which happened to be in the boat and with this brought the heavy motor boat to the buoy it was no fun you may be sure it took about an hour and a half to do so

the freighter threw me a rope which i tied to the boat then i sat comfortable till i was near port there i got a gallon of gasoline and went home in the future i will look at the gasoline tank before going for a ride

III. Spelling

To discover your ability in spelling and to record your progress, make in your notebooks a score card like this:

SPELLING SCORE CARD		
Thomas Meyers		9B
TEACHER, MISS MILLER	CLASS MEDIAN	MY SCORE
TEST LIST 1		
TEST LIST 2		
TEST LIST 3		
TEST LIST 4		
TEST LIST 5		

This record will enable you to answer the following questions when you have finished the work on spelling:

1. Who was the highest in the class at the beginning of this study? Who was the lowest?
2. Which person improved most during the semester? Which, the least?
3. Who was the highest at the end of this study? Who, the lowest?
4. Do I need more work in spelling?

A boy in a ninth-grade class, finding that his record in spelling was the lowest among the scores of the first test, determined to be among the highest of his class on the final test. He used the methods listed below and practiced spelling frequently at home, having the aid of his mother and sisters. Finally, after the last test he found his record was like that on page 246.

	Class Median	Score
Test List 1	65	40
Test List 5	70	65

Learning to spell correctly depends largely upon one's desire to spell correctly.

Methods of Learning to Spell

1. Imprinting the picture of the word upon the mind through the eye.
2. Pronouncing the word distinctly.
3. Understanding the meaning of the word so that one can use it correctly in a sentence.
4. Understanding the use of prefixes and suffixes.[1]
5. Associating the word with another spelled in similar manner.
6. Applying rules.[2]
7. Practicing the writing of the word.

Can you add to the list above?

Which method do you depend upon chiefly for spelling correctly?

Which method might you use for improving your spelling?

Experiment

Diagnose your difficulties in spelling so you can know which methods to use to improve your spelling. Organize by twos. Write the list of words on page 247 from dictation. Each member may have his list checked by his partner. In your notebook make an entry like this:

[1] For list of prefixes and suffixes, see *Appendix*, pages 358–359.
[2] For list of rules, see *Appendix*, page 357.

Words misspelled during the week ending Oct. 1, 19 — :

CORRECT FORM	HOW I MISSPELLED IT	WHY I MISSPELLED IT
separate	seperate	I pronounced the word improperly.

After you have made your entries, compare your reasons for misspelling with those of others.

After the diagnoses have been checked and approved by the teacher, form into groups according to your special needs. The leaders of the groups are those who stood highest in the various tests. These administer lists for practice that have been prepared by the chairmen and the teacher. One list is made up of words usually misspelled because of careless pronunciation; another, of those words that contain suffixes or prefixes; another, of those dependent upon rule. Each of you should keep a correctly spelled record of the words which he has had difficulty learning to spell correctly.

These are the words for the test:

library	misspell	governor	running
principle (*idea*)	repelled	inflammation	different
coöperate	February	assimilate	hoping
receipt	capitol (*building*)	business	asinine
studying	peaceable	its (*genitive*)	athletic

PRACTICE LIST 1

(*Review*)

abbreviation	arrangement	attendance	chimney
admission	assistance	attention	Christmas
already	association	beginning	cities
any one	athletics	business	clothes
argument	attempt	children	commotion

Practice List 2

(*Review*)

conference	describe	election	February
convenient	description	elementary	finally
coöperation	distribute	English	foreign
denied	doesn't	examination	gayety
department	double	experience	government

Practice List 3

(*Review*)

having	isn't	ladies	miniature
height	its	library	misspell
hoping	it's	locomotive	movement
importance	judgment	mathematics	necessary
interest	lady	maybe	objection

Practice List 4

(*Review*)

pleasing	producing	relied	surprise
preceding	promptly	representative	swimming
principal	receive	secretary	temperate
principle	reciting	separate	temporary
probably	refrigerator	stopping	their

Practice List 5

(*Review*)

there	too	undoubtedly	vaccinated
thorough	two	unfortunately	warrant
thoroughly	totally	unnecessary	Wednesday
to	transferred	usually	whether

Test List 1

absolutely	acknowledging	affectionate	appearance
acceptable	acknowledgment	affectionately	appreciation
accepted	acquaintance	all right	approximately
accommodate	acquainted	American	arrangement
acknowledge	advisable	apparently	ascertain

Test List 2

assuring	basis	bureau	catalogue
attaching	basketball	campaign	committee
authority	bearing	cancel	communication
awfully	benefit	cancelled	communities
based	bulletin	capacity	community

Test List 3

company's	convenient	definite	disappoint
completely	cordially	Dept.	disappointed
conscience	correspondence	determine	doesn't
considerably	courtesy	determined	dormitory
convenience	criticism	dining	Dr.

Test List 4

duly	excellent	extremely	immediately
edition	executive	financial	inconvenience
equipped	exhausted	grateful	inconvenienced
especially	existence	guarantee	inquiry
exceedingly	extension	guardian	judgment

Test List 5

lading	minimum	necessarily	omitted
literature	mortgage	necessity	opportunities
memorandum	mutual	occasionally	opportunity
mere	naturally	occurred	original

Test List 6

partial	possibility	privilege	recipes
passed	practically	probably	recommend
permanent	preferred	psychology	recommended
personally	principle	quantity	recommendation
plowing	prior	receipt	referred

Test List 7

referring	requirements	schedule	specific
regretting	response	semester	specified
remittance	ridiculous	sense	sufficient
representative	satisfactorily	sincerely	superintendent

CHAPTER NINE

TYPES OF COMPOSITION

Story-Telling

Can you think of any reasons why a ninth-grade pupil should be able to compose a story? Perhaps you belong to a club and would like to help entertain at its meetings by telling stories. If your school has a paper, probably you want to contribute to it. Or you may be looking forward to writing stories some day for newspapers and magazines. Are there any other reasons?

Though you may not intend to write stories after you leave school, you look forward to reading them, don't you? Does a knowledge of the mechanics of telephones help you to understand and appreciate the telephone when you use it? Why does it? Just as a boy who has built a radio set is better able to appreciate any radio set he uses, so you will get greater enjoyment from reading stories if you know how to write and tell them.

The Incident

Imagine that you have gone on an all-day hike with a party of friends. You have just eaten lunch and are sitting under a tree resting before you continue your hike. Some one begins to talk about something he did or that happened to him. He tells of the time he hiked twenty-five miles in one day, of the narrow escape he had from being run down on his way home from school, of the time he dived into the river and came up under the raft, or of a contest in which he participated. Then the other hikers tell incidents from their lives. Do you join them by telling an experience you have had?

Some of the incidents told seem more interesting than others. Why? Is it because the experiences themselves were more interesting? Partly, perhaps, but the difference is due chiefly to the manner of telling. One boy gave too long an introduction; another didn't stick to the main point of his incident. The account you liked best concerned itself with a single idea, reached the heart of its story quickly, and was told with vivid, colorful words that made you feel as if the incident had happened to you yourself.

Telling stories of incidents is one of the most common forms of composition, both oral and written. You use it to entertain, to illustrate an argument, an explanation, or a character sketch; you make your letters more interesting by means of it; it is an important part of conversation. Scarcely a day passes on which you do not make use of it. On what occasions within the last week have you given accounts of incidents? Think carefully, for perhaps you did not recognize them as such at the time.

Practice A

Criticize the following story:

It was a cold night in mid-October. We were in an open Cadillac bound for Bedford, a hundred miles nearer our destination. It seemed a shame to pass up such a good ride, but we had left our overcoats at home and were shivering like leaves in a breeze. We got out at Chambersburg, therefore, thanked the driver, and began wondering how we should spend the night.

"I have four dollars," said Bob. "That'll buy our tickets to the game in Pittsburgh."

"And I have three fifty," I said. "That should buy us food till we get back home."

"Tickets and food, but no bed," remarked Bob. "It's funny neither of us thought about sleeping when we planned this trip."

"Let's walk out to the country and lie down by the side of the road," I suggested.

"Too cold. What do you say we try the jail? Maybe they'll give us a cell to sleep in."

But the jail was full. "Better go around to city hall," said the warden's assistant. "They usually take care of tramps."

"We're not exactly tramps," responded Bob.

"Well, you might just as well be."

Off we went to the city hall. "Sure I can give you a place to sleep," said the kindly desk sergeant. "Here, Murphy, stick them in the cell."

"Murphy," a young policeman, led us to a cell about eight feet square and nine feet high. "Here you are," he said as he unlocked the door. "Steel bunks are pretty hard — better use these newspapers as mattresses. And don't mind those other two boys in there. They're runaways. We're holding them for their parents. I think they're too sound asleep to disturb you." He locked the door again and went away.

In spite of steel bunks and snoring cell-mates and the disturbing thought of the locked door, we were soon fast asleep.

— *A Pupil's Theme*

With what experience does this story deal? Why didn't the writer tell more about the trip as a whole? Does the introduction indicate that the story is to be about the entire trip? How long is the introduction? Is the composition unified? Does it retain interest throughout? Can you suggest improvements?

Practice B

Write a story of an incident. It need not be something exciting or unusual. You may tell about the day you forgot to put on your necktie, or of the time that the bag in which you were carrying home sugar tore, or of an experience connected with your first job. Make your composition brief — not more than three paragraphs. Be certain that all of it is about one incident. Omit uninteresting details.

Experiment

I. Tell an incident from the life of Napoleon, George Eliot, Stevenson, Burbank, Maude Adams, Edison, or some other great man or woman in whom you are interested. You will find material for your story in the reference books in your school or city library. Perhaps your history or science book contains an account of an incident you wish to tell.

II. Select one of your favorite characters from fiction and tell an incident from his life. The stories of Jim Hawkins (in Stevenson's *Treasure Island*), Tom Sawyer,

Huckleberry Finn, the Black Knight and Rowena (in Scott's *Ivanhoe*), and Penrod (in Tarkington's *Penrod and Sam*) are full of incidents that you might like to retell. Be sure you have a complete picture of the incident before you try to rewrite it or retell it to the class.

Finding Material

A certain group of pupils were told to write stories to be read in class. The next day all were prepared except Clarence. When he was asked why he did not have a story, he answered, "I didn't know what to write about." Questioning by the teacher brought out that within the last week he had pitched his neighborhood baseball team to a close victory over a team from another neighborhood; that he had guided a lost child to its home in a distant part of the city; and that he had earned five dollars, enough for a long-needed pair of bicycle tires, by cutting the grass on several lawns at the rate of thirty-five cents an hour. It was brought out, also, that the preceding summer he had kept house by himself for two weeks while his parents were visiting relatives.

An incident from any one of these experiences might have been developed into a good story. This boy had the wrong idea of a story; he thought it must be concerned with out-of-the-ordinary happenings. It is important that all the details in a story should be convincing. Do you think you would be able to write a convincing story about the diamond mines in South Africa? The best stories deal with those events about which we know most.

The best stories are drawn directly or indirectly from the authors' experiences and observations.

Practice A

I. Adventure often furnishes excellent material for story-telling or writing. Which of the following brief accounts are the most promising for this purpose? Why?

1. Carey, while he was at camp among the Rockies, climbed a mountain peak one day and had an encounter with a bear.

2. James and Alice, while they were visiting on the border of the mountainous section of West Virginia, were told that on a certain mountain there lived a family which had kept itself so aloof from civilization that the children were afraid of human beings other than themselves. Led by curiosity to visit the family, James and Alice stole away one morning. At the top of a mountain, which proved to be the wrong one, they saw nothing except woodland. On descending they found themselves utterly lost, with no sign of civilization about them. After a perplexing and anxious day of wandering, they were rescued by a roving member of the strange family they went to see and were taken home.

3. Two boys had a delightful canoe trip lasting several days.

II. Ghost or mystery stories may be made out of many ordinary experiences. The following are the titles of some stories of this kind written by ninth-grade boys and girls. Of what experiences of yours do they remind you? Write the titles that occur to you.

1. When the Tent Rocked
2. The Mysterious Visitor
3. When the Fire Turned Green
4. The Howl in the Attic
5. The Evil Eye
6. The Legend of the Bottomless Pool
7. His Trailer

8. A Mystery Cleared
9. At Whisper Manor
10. The House Around the Corner
11. In Room Thirteen
12. An Attic Prowler

III. Other stories from your experience may be suggested by the following situations. List as many as you can recall of similar situations of your own.

1. Betty finds adventure in keeping within the bounds of her budget for Christmas presents.

2. Jack discovers in the shop at school a new way of making a loud speaker.

3. Wade's dog is stolen. He and a friend use detective methods and finally recover the dog.

4. A group of girls play a prank upon Lily. The joke is turned so that afterward Lily is the only one who enjoys laughing.

5. Certain Girl Scouts plan an initiation. They arrange matters so that the victims dread the ordeal. The anticipation proves to be the only dread, for the victims have a pleasant surprise and a happy evening.

Practice B

Formulate from your own experience at least five subjects on which you could write stories. Think carefully; almost every day something occurs to suggest the idea for a story. Keep these subjects for use later on in the chapter.

Limiting the Material

Carey's experience, mentioned on page 257, furnishes excellent material for a story provided he will use in his introduction only those features that make ready for the

encounter with the bear. The experience of James and Alice, page 257, is valuable provided the kindly rescue by one of the supposedly savage family is emphasized, and the account of the trip up the mountain is not given too much space. The canoe trip, page 257, may or may not be valuable for story-telling, depending upon what happened and what the story-teller selects.

One who tells or writes good stories selects one line of action centering about one idea and uses only what contributes to this line of action.

Creating Suspense

Think of a short story that you have read recently and enjoyed. Why did you like it? Did you know at the beginning what the end would be? Was the story more interesting because you were never quite sure how it was going to turn out?

Suspense in a story is the result of interest in the outcome of a conflict between opposing forces. Sometimes the conflict is between man and man; sometimes, between man and animal; between man and his own self; or between forces of nature. *The conflict, whatever its kind, is called a* ***plot.*** If the story of Carey's adventure, mentioned on page 257, were told, one would know as soon as Carey met the bear that the issue was doubtful because of the bear's strength and the boy's resourcefulness, and therefore one would be interested in following the line of action.

Practice A

Read the following story. How is suspense created? What are the opposing forces? What is the plot?

A Hero of Wireless

The loss of the *Titanic*, one of the most appalling of all sea disasters, will always recall the heroic sacrifice of her wireless man, Jack Phillips. No ship ever put to sea with more confidence in facing danger; until the very last Phillips's faith in his boat was absolute. The great tribute to his courage is that when hope was abandoned, and he found himself face to face with death, he kept firm hold of his courage and stood at his post.

The night of the disaster found Phillips completely tired out from a long vigil in the wireless room. The instrument had broken down during the day, and for seven hours Phillips had worked without interruption to locate the trouble. It is easy to imagine what would have happened if he had neglected the work or had been unable to make the repairs; perhaps the *Titanic's* fate would have remained forever a mystery. Phillips's watch ended ordinarily at midnight; early in the evening, however, his assistant operator, Harold Bride, remembering that Phillips was worn out, offered to relieve him.

At the moment the *Titanic* collided with the iceberg, Phillips was receiving and Bride, standing beside him, was urging him to go to bed. The shock of the impact was so slight that the operators went on with their conversation as though nothing had happened. A few minutes later the captain explained that an inspection was being made to discover what damage had been done. He added that they had better prepare to send out a call for assistance. His order seemed to be a mere matter of form; neither operator was the least disturbed.

After ten minutes the captain again appeared in the doorway, still without any appearance of excitement. The sound of confusion on deck reached them, but no one realized the full danger of the situation. The wireless was working perfectly.

"Send out the call for assistance," said the captain.

"Which call, Captain?" Phillips asked.

"The regulation international call for help." And the captain hurried away.

The C Q D was instantly flashed out with the entire force of the apparatus, the most powerful then afloat. This continued for five minutes without an answering call, when the captain again appeared in the doorway.

"C Q D," Phillips said, suiting the action to the words.

"Send the S O S," said the captain.

The famous call for help, which will always be remembered in the history of marine disasters, was then sent.

"C Q D, S O S. RUSH — RUSH. *TITANIC*."

As yet the whole affair was not considered serious. Phillips spoke lightly of the situation; all three men laughed. The captain, with no idea of how grimly prophetic his remark was, said that Phillips might never have another chance to send the alarm call. The *Titanic* was known to be taking water, but was not thought to be in any serious danger.

The first steamer to answer the S O S was the *Frankfurt*. Phillips told her briefly that the *Titanic* had struck an iceberg, gave her exact latitude and longitude, and asked for assistance. He still thought that the only assistance needed would be help for the passengers, who might have to be taken off to enable them to reach port more quickly. The operator on the *Frankfurt* left his instrument to report to his captain.

A few minutes later Phillips picked up the *Carpathia;* she answered almost immediately that she had put about and was headed full speed for the *Titanic's* position. Bride, hurrying to the captain with the information, found the decks already crowded with passengers, who were beginning to grow excited. When he returned to the wireless room, Phillips was calmly sending detailed directions to the *Carpathia*. He turned from his work and told Bride to put on his clothes. Bride had completely forgotten that he was not yet dressed.

Bride continued to carry messages to the captain, stating the *Carpathia's* speed and exact position. By this time the lifeboats were ready, and the first, filled with women and children, was lowered overside. The *Titanic's* list forward was meanwhile rapidly increasing.

A little later the captain again entered the wireless room and said that the engine room was rapidly filling and that the dynamos could not last much longer. Phillips announced this fact to the *Carpathia*. Shortly after, the station at Cape Race was terrified to find the *Titanic* messages blurred and growing gradually weaker.

On deck the confusion was rapidly mounting. The uppermost deck was nearly awash. Almost the last of the boats had left the ship, whose decks were still crowded with more than fifteen hundred of the passengers and crew. For the first time Bride thought of his lifebelt and made his way back to the wireless cabin. Phillips had just picked up the *Olympic* and was announcing that they were sinking rapidly by the head with the upper decks awash. He turned to Bride and asked quietly if all the boats were gone, but without interrupting his message.

Hurrying to the stern, Bride found a dozen men struggling with a collapsible boat. He lent a hand, saw that the boat was safely overside, and returned to Phillips. A moment later the captain made his last call at the wireless cabin.

"Men, you have done your duty," he said. "Abandon your ship. Look out for yourselves."

For fully ten minutes longer Phillips held on, sending the call for help. Bride again returned to the wireless station, shouted a warning to Phillips, and ran aft along the tilting deck. It was the last time he saw Phillips alive. Running to the point where he had helped with the collapsible boat, he found it still alongside. He had time to grasp an oarlock, and the next moment found himself struggling in the water. The boat had overturned. The water was intensely cold and he was on the point of drowning

when a friendly hand caught him and drew him into one of the life-rafts, already overcrowded. The waves continually washed over him.

As they floated aimlessly, with each wave threatening to engulf them, some one suggested that they pray. The same voice asked what was the religion of each man. One was a Catholic, another a Methodist, another a Presbyterian. It was decided that the Lord's Prayer was most appropriate, and the faltering chorus repeated it to the end.

When, with the early dawn, the *Carpathia* arrived, several who had been picked up after the *Titanic* went down were found to have died during the night. Among these was Jack Phillips. He died of exposure before help came.[1]

Practice B

On page 256 mention is made of a boy who earned money for new tires by cutting grass. Discuss in your group the story this experience would make. What would be the opposing forces? How would you develop the plot? A representative from each group may tell the class his group's plan.

Practice C

Make a tentative outline for a story on one of the subjects you listed for practice B on page 258. Make sure your material is limited. Will your composition contain a conflict between opposing forces? If not, it will not be a story. Save the outline.

Characterization

Because a story of only one incident is very short, the characters in it are usually no more than names. The

[1] From *The Wireless Man*, by Francis Arnold Collins. Reprinted by permission of The Century Co., publishers.

reader is told nothing about them. In longer stories, however, the chief characters are made real. They seem to be living people. The reader is able to picture them.

If the reader is to be interested in what happens to the characters of a story, he must be made interested in the characters themselves.

Practice

Who is the principal character in "A Hero of Wireless," pages 260–263? What kind of man is he? Give reasons for your answer. Tell specifically how the reader is given an understanding of his character.

The Setting

Putting the necessary explanatory details into such form that they will not bore the reader is often a major difficulty of story writing. This difficulty is chiefly encountered in making clear the scene or **setting,** which is concerned with the time, place, and social conditions of the story.

A good story-teller takes care that all necessary explanation is clear, interesting, and closely related to the story.

Practice A

1. What is the setting of the story on pages 260–263? Does it detract from the story's interest? Could it be omitted?

2. Below is the opening paragraph of a pupil's story about a stormy night's adventure. Make a list of the facts it tells.

We stepped into our launch, the four of us, made each other comfortable, and soon found ourselves purring softly across the river, thrilled with eager expectation of adventure. I know not how long we rode, when I noticed that the moon could no longer be seen and that the sky was heavy with deep, black clouds. Then we heard distant rumblings of thunder and saw flashes of lightning that revealed nothing but a vast expanse of water.

Practice B

What will be the setting of the story you outlined for Practice C on page 263? How shall you indicate it?

Using Conversation

"Aw, Snake-eye, you said I could play the Black Scout while you was gone."

"Play it, of course," says I. "Mr. Bill will play with you. What kind of a game is it?"

"I'm the Black Scout," says Red Chief, "and I have to ride to the stockade to warn the settlers that the Indians are coming. I'm tired of playing Indian myself. I want to be the Black Scout."

"All right," says I. "It sounds harmless to me. I guess Mr. Bill will help you foil the pesky savages."

"What am I to do?" asks Bill, looking at the kid suspiciously.

"You are the hoss," says Black Scout. "Get down on your hands and knees. How can I ride to the stockade without a hoss?"

"You'd better keep him interested," said I, "till we get the scheme going. Loosen up."

Bill gets down on his all fours, and a look comes in his eye like a rabbit's when you catch it in a trap.

"How far is it to the stockade, kid?" he asks, in a husky manner of voice.

"Ninety miles," says the Black Scout. "And you have to hump yourself to get there on time. Whoa, now!"

The Black Scout jumps on Bill's back and digs his heels in his side.

"For Heaven's sake," says Bill, "hurry back, Sam, as soon as you can. I wish we hadn't made the ransom more than a thousand. Say, you quit kicking me, or I'll get up and warm you good." [1]

After reading the above selection, what do you think is the value of conversation in story-telling?

Conversation may add vividness and color to stories. By the use of it, the story may be told and the characters explained.

Examine the quotation that you have just read. What is there in the conversation to indicate the story? How does the choice of words and the formation of sentences show the character of Snake-eye? Of Black Scout? Why is incorrect English permissible in conversation in story-telling?

Practice

From your reading outside of class find a story in which conversation is used effectively. Discuss the story in your group. How does the use of conversation add to the interest of the story?

Conversation, used aimfully, helps to describe the characters, to develop the story naturally, and to increase its vividness.

Beginning the Story

A good beginning omits unnecessary introductory material, and interests the reader from the first.

[1] From *Whirligigs*, by O. Henry, copyright, 1910, by Doubleday, Page & Co.

Experiment

Examine at least six stories from *Boy's Life*, *Youth's Companion*, *The American Boy*, *Every Girl's Magazine*, or other magazines that you read. Do the stories begin with something that excites the curiosity of the reader; with action that starts the story; with a conversation that starts the story; with something that creates the atmosphere of the story; or with an explanation? If there is any introductory material, how long is it?

According to their beginnings, list the stories under the headings just mentioned or others that suggest themselves as you examine the stories. How does your list compare with the lists of other members of your group? In your group discuss the beginnings of the stories you examined.

Practice

1. Write the beginning of a story that depends upon the atmosphere created at first, as that of a ghost or mystery story.

2. Write the beginning of a story that depends for its interest chiefly upon action.

3. Write the beginning of a story that depends for its interest chiefly upon its setting; for example, a story centered about a peaceful old farmhouse.

4. Write the beginning of the story you outlined for Practice C on page 263.

Ending the Story

Keeping the reader in suspense until the very last and then closing sharply are characteristic of many of the stories of to-day. The **climax** is reached when the opposition

of two lines of action reaches the tensest point and the story turns toward a solution.

Suppose you were telling the story of the rescue of James and Alice as outlined on page 257. The *beginning* of the story would tell of the desire of James and Alice to see the strange family at the mountain top. It would emphasize the account of how the family were supposed to be complete hermits and how they were afraid of other people. The middle of the story would tell very briefly of the trip up the mountain. James and Alice would probably be explaining to each other how they expected the family to act and what they would do if any of the strangers attacked them. Suddenly the two would discover they had gone the wrong direction because they were too interested in the hermits to watch their path carefully. They were lost. This would be the *climax* of the story. Enough description of their frantic wanderings would then be given to show how dangerous their situation was. Then would come the *end* of the story. A very kind and polite mountaineer would rescue them and take them home. He would be so kind that they would ask his name. Imagine their surprise as they discovered he was one of the supposedly terrible savages.

Endings do not have to be abrupt or entirely unexpected. The reader or the hearer will enjoy the story more, however, if he is not able to see clearly just what the ending will be. On the other hand, the ending must not be prolonged or unnatural; it must be a logical development of the story.

Would the story of the adventure of James and Alice end with their discovery of the identity of their rescuer? Or

would it wander on to tell how they told the story to their parents and how they went to sleep very late and dreamed the whole adventure all over again?

A good ending of a story is one that is a natural development of the plot of the story and is brief and forceful.

Experiment

In the experiment on page 267 you examined stories to learn about their beginnings. Repeat the experiment, paying particular attention to the endings. At what point in the stories could you guess the endings? Were any of the endings a surprise to you? Were the endings generally long or short?

Review Project

I. Read at least three of the following stories, or others suggested by your teacher.

Gallegher, Richard Harding Davis
Quite So, Thomas Bailey Aldrich
The Revolt of Mother, Mary Wilkins Freeman
The Gold Bug, Edgar Allan Poe
The Outcasts of Poker Flat, Bret Harte
Wee Willie Winkie, Rudyard Kipling
The Ransom of Red Chief, O. Henry

These authors have written many other stories, also, which you may choose for your reading if you wish to. Other authors whose short stories you should study are Margaret Deland, Washington Irving, Charles Dudley Warner, Conan Doyle, Booth Tarkington, Katherine Mansfield, Mary Roberts Rinehart, Edna Ferber, Irvin Cobb, and

Harry Leon Wilson. Your school or city librarian will help you find any of the stories you cannot find yourself. Try to select three stories written by different authors.

II. Answer the following questions about each of the three stories:

1. What is the plot of the story?
2. Do the characters seem alive? If so, how is the effect produced?
3. What is the setting? Has the author made it a closely related part of the story?
4. If conversation is used, is it employed effectively?
5. How does the story begin?
6. How does it end?

III. Tell one of the stories to your group. The group may select the best story-teller to repeat his story to the whole class, which may then choose the best story-teller in the room.

Review Practice

I. For Practice C on page 263 you made a tentative outline for a story. Revise the outline according to what you have learned about story-telling since then. If you wish, you may use a different story altogether. Write the story. Have your neighbor criticize it according to the questions at the top of this page.

II. On pages x, 168, 254, and 330 of this book are full-page pictures. Examine them. Write a story about one of them.

Description

When telling or writing a story, have you ever included in your narrative a description of a person or a place?

Were you able to describe that person or place so that your readers or audience saw it as clearly as you saw it?

If you were not, your story was less forceful, and therefore less interesting.

Appealing to the Senses

Description calls for more than a mere catalogue of facts. It demands conveying an impression, which is done by appealing to one or more of the senses of the person for whom the description is intended. The following selection appeals to the reader's sight, hearing, and smell. Can you point out the sentences or parts of sentences that relate to each?

I sat in one corner of the park on the afternoon of the day spring came to the city. Somewhere behind me a hurdy-gurdy ground out year-old dance tunes that to-day had lost their staleness and called to me to join the band of laughing children who were skipping up and down the sidewalk. A soft breeze, perfumed with the lands of the south, blew in from the ocean and caressed my face lightly. The bell in the tower rang five. People poured from the buildings. Many of them lingered in the park, unconsciously breathing deeply of the refreshing sea air. As the benches filled, the wandering bootblacks did a profitable business, the acrid smell of their polishes mingling pleasantly with the odor of tobacco smoked in their short, black pipes. The park seemed a garden of quiet walled in by the droning noise of traffic.

—*A Pupil's Theme*

Details for a description should be selected according to the impression the author wishes to convey. If he intends to describe a peaceful scene, all the details should indicate

pleasantness and quiet. It is better to select a few effective details and present them well than to jumble together a great mass of poorly related information.

Practice

Describe two of the following scenes, or two suggested by them. Make your compositions more than a catalogue of facts by describing details that create an impression on the senses.

1. A flower or a vegetable market. (A market usually appeals most strongly to the senses of sight and smell. Your description will be more alive if in it you appeal to the same senses of your readers.)
2. A woods in spring, summer, autumn, or winter. (You may appeal to all the senses, or you may concentrate on one or two. If, for instance, you choose to emphasize hearing, what details shall you select?)
3. Frying bacon over an open fire. (An appeal to which senses will give the most satisfactory effect?)
4. Sunrise in camp.
5. A river.
6. The interior of a factory.
7. Fire drill.
8. Picking violets.

Point of View

A description is not successful if it forces the reader to imagine improbabilities. If we are describing the interior of a house, we may not say suddenly, "The roof was covered with red slate." If we do, the reader is apt to ask, "How does he know? I thought he was inside the house." We must adopt a point of view and stick to it. If we change

our point of view regarding either place or time, we must plainly indicate that change and make it plausible. What are the points of view in the following selection, and how is the change from one to the other indicated?

James Collins's shanty was considered an uncommonly fine one. When I called to see it, he was not at home. I walked about the outside, at first unobserved from within, the window was so deep and high. The cottage was of small dimensions, with a peaked roof, and not much else to be seen, the dirt being raised five feet all around. The roof was the soundest part, though a good deal warped and made brittle by the sun. Doorsill there was none, but a perennial passage for the hens under the door-board. Mrs. C. came to the door and asked me to view it from the inside. The hens were driven in by my approach. It was dark and had a dirt floor for the most part, dank, clammy, and aguish, only here a board and there a board which would not bear removal. She lighted a lamp to show me the inside of the roof and the walls and also that the board floor extended under the bed, warning me not to step into the cellar, a sort of dust hole two feet deep. In her own words, there were "good boards overhead, good boards all around, and a good window," — of two whole squares originally, only the cat had passed out that way lately. There was a stove, a bed, and a place to sit, an infant in the house where it was born, a silk parasol, a gilt-framed looking-glass, and a patent new coffee-mill nailed to an oak sapling, all told.[1]

Practice

Write a paragraph of description on each of two of the following topics, or two suggested by them. Unless your point of view is clear beyond a doubt, it will be well to

[1] From *Walden*. Henry D. Thoreau.

indicate it as is done in the selections on pages 271 and 273. If you change your point of view, make sure to tell your reader of the change.

1. Your room.

2. A mountain (You might describe it as seen from a distance and as seen while one is climbing it).

3. Your city.

4. A landscape (You might tell how it looks during the day and how it looks in the moonlight).

5. Your school (1) in session, (2) when you come back at night for an entertainment.

Describing People

Imagine that some one has asked you to describe your best friend. Can you do it? What will you say?

In describing a person it is best to begin with the outstanding features of his appearance. If he is very tall, has an exceptionally big nose, or eyes of an uncommon color, it is well to say so immediately. Then go on to the less outstanding details. This method fixes the important features on the reader's attention. Notice how it is used in the following selection:

It was a young lady, the loveliness of whose very striking features was enhanced by the animation of the chase and the glow of the exercise, mounted on a beautiful horse, jet black, unless where he was flecked by spots of the snow-white foam which embossed his bridle. She wore, what was then somewhat unusual, a coat, vest, and hat, resembling those of a man, which fashion has since called a riding-habit. The mode had been introduced while I was in France, and was perfectly new to me. Her long black hair streamed on the breeze, having in the hurry of the chase escaped from the ribbon which bound it. Some

very broken ground, through which she guided her horse with the most admirable address and presence of mind, retarded her course, and brought her closer to me than any of the other riders had passed. I had, therefore, a full view of her uncommonly fine face and person, to which an inexpressible charm was added by the wild gayety of the scene, and the romance of her singular dress and unexpected appearance.[1]

Stories rarely present all at once a full-length description of a character. They aim to *suggest* the character by occasional bits of description of his physical appearance and by hints of his mental characteristics. Discuss the method used in the following paragraph:

At my first entrance I turned an eager glance towards my conductor, but the lamp in the vestibule was too low in flame to give my curiosity any satisfaction by affording a distinct perusal of his features. As the turnkey held the light in his hand, the beams fell more full on his own scarce less interesting figure. He was a wild shock-headed looking animal, whose profusion of red hair covered and obscured his features, which were otherwise only characterized by the extravagant joy that affected him at the sight of my guide. In my experience I have met nothing so absolutely resembling my idea of a very uncouth, wild, and ugly savage, adoring idol of his tribe. He grinned, he shivered, he laughed, he was near crying, if he did not actually cry. He had a "Where shall I go? — What can I do for you?" expression of face; the complete, surrendered, and anxious subservience and devotion of which it is difficult to describe, otherwise than by the awkward combination which I have attempted. The fellow's voice seemed choking in his ecstasy, and could express itself only in such interjections as "Oigh, oigh, — Ay, ay — it's lang since she's seen ye!" and other exclamations equally

[1] From *Rob Roy*, by Sir Walter Scott.

brief, expressed in the same unknown tongue in which he had communicated with my conductor while we were on the outside of the jail door.[1]

Sometimes, as in the following selection from a pupil's story, description is centered on one outstanding feature.

We called her "the béret-ed lady" because a béret always fitted snugly over her golden, boyish-bobbed hair. Always — to school, to church, to parties, even to dances — she wore a béret. Sometimes it was orange, sometimes blue, or green, or black. We liked the black one best because it provided an artistic contrast to her light complexion, her sparkling blue eyes, and the wisps of sunny hair that strayed from under the cap.

With what mocking grace she fitted it on! We always gathered in the cloakroom to watch her. A little bow, a straightening up, a sweep of her right hand to her head, and the béret was on. Try as often as we could, we were never able to match her grace. She used one hand; we had to stand before a mirror and use both hands. It took her a second; it took us a minute at least.

"You must have been born with a béret," we once told her.

"No," she replied, "it's just that they know when they're beaten."

Practice

I. Using one or more of the suggestions on pages 274–276, write descriptions of three of the following persons, or persons suggested by them.

1. The Traffic Policeman
2. Our Principal
3. A Beggar
4. The Cook
5. An Amateur Actress
6. The Soldier
7. The Athlete
8. A Nursemaid

[1] From *Rob Roy*, by Sir Walter Scott.

9. A Swimmer
10. The Judge
11. The Football Hero
12. The Messenger Boy
13. Baby
14. My Best Girl
15. The Boy Friend
16. Monsieur
17. An Aviator
18. My Favorite Hero
19. My Favorite Heroine
20. The Horseman

II. Imagine that you are to visit a friend in another town and that his father, who has never seen you, is to meet you at the station. Write a description of yourself so that he will recognize you.

Choosing Words

1

It has a most picturesque effect also to meet a train of muleteers in some mountain-pass. First you hear the bells of the leading mules, breaking with their simple melody the stillness of the airy height; or, perhaps, the voice of the muleteer admonishing some tardy or wandering animal, or chanting, at the full stretch of his lungs, some traditional ballad. At length you see the mules slowly winding along the cragged defile, sometimes descending precipitous cliffs, so as to present themselves in full relief against the sky, sometimes toiling up the deep, arid chasms below you. As they approach, you descry their gay decorations of worsted stuffs, tassels, and saddle-cloths, while, as they pass by, the ever ready trabuco, slung behind the packs and saddles, gives a hint of the insecurity of the road.[1]

2

The orchestra was in a small gallery, and presented a most whimsical grouping of heads, piled one above the other, among which I particularly noticed that of the village tailor, a pale

[1] From *The Alhambra*, by Washington Irving.

fellow with a retreating forehead and chin, who played on the clarionet and seemed to have blown his face to a point; and there was another, a short, pursy man, stooping and laboring at a bass-viol, so as to show nothing but the top of a round bald head like the egg of an ostrich. There were two or three pretty faces among the female singers, to which the keen air of a frosty morning had given a bright rosy tint; but the gentlemen choristers had evidently been chosen, like old Cremona fiddles, more for tone than looks; and as several had to sing from the same book, there were clusterings of odd physiognomies, not unlike those groups of cherubs we sometimes see on country tombstones.[1]

Study the above two selections. Make a list of the words that seem particularly well chosen. Do they add to the picture?

Because a description is a picture painted by words, the choice of colorful words is an important problem. If you always choose the exact word for the impression you wish to convey, you will have solved the problem. Study pages 298–302 for suggestions as to the choice of words.

Apt comparisons add force to a description because in a few words they present a clear picture. What comparisons are made in selection 2 on pages 277 and 278?

Practice A

1. Name the words used forcefully in the three selections on pages 271, 275, and 276.

2. Examine the descriptions you have written for this chapter. Have you always used the best word possible? Rewrite the compositions if by so doing you can improve your choice of words.

[1] From *The Sketch Book*, by Washington Irving.

Practice B

1. Describe some scene you know well. Try to convey a distinct impression. If it is in the country, put into it the quiet and peace of the country. If it is a noisy city scene, try to include the bustle and confusion. Be careful of your point of view.

2. Without naming it, describe a building in your city. Have your classmates determine what building you described.

3. Describe a historical figure, or the hero or heroine of some famous book, or a well-known person in your school or city. Your classmates will try to guess whom you described. They will criticize you from the standpoint of accuracy.

4. Were there any descriptions in the stories you wrote for the exercises on page 270? If so, are you satisfied that they are the best possible? Rewrite them if you can improve them by doing so.

Exposition

Exposition is that form of composition which makes clear or explains. How often within the last twenty-four hours have you had occasion to use exposition? How does it differ from story-telling and description?

A Test for Exposition

If you are in a strange city and ask some one to tell you the way to the railroad station, how do you judge the value of that person's reply? If a friend explains to you how to make a kite or how to swim the crawl stroke, how do you judge his explanation?

Every exposition can be judged by one question: Is it clear?

Aids to Clearness: I. Making an Outline

What is the value of an outline? If you do not know the answer to this question, you will find it on page 62. For every exposition you are asked to make in this chapter, except very short ones such as definitions of terms, first construct an outline. You may say that in life outside of school we do not make outlines. But usually we do, especially in the case of a written exposition. And if we wish to be as clear as possible when we give oral explanations, we form the habit of making a mental outline. Before we answer the stranger's question as to how to get to the post office, we consider whether he can get there more easily by street car or by walking, whether it will be better for him to go two blocks to the left and then five to the right or one block to the left, five to the right, and one to the left, and similar problems.

II. Considering the Audience

Here "the audience" means any one to whom your exposition is addressed. Why should your audience or your readers be considered? If your four-year-old brother asked you to tell him how an automobile runs, you would not give him the same answer you would give to a grown person, would you? Would you write for a class of boys the same explanation of how to prepare a dinner for three people that you would write for a class of girls?

Our audience should be the principal guide in every exposition we make. It is a waste of time and effort to tell them something they already know; it is useless to talk or write to them in such a way that they cannot grasp what we are trying to explain.

Practice

1. Imagining that you are writing to some one who knows nothing about your town, explain how to go from your school to the post office, the railroad station, a hospital, or some other point of interest in your town. Make certain that he will understand what street cars to take if any are necessary. Describe landmarks that will help him find his way.

2. Write a similar explanation to some one who knows the names and positions of streets in your town.

3. In your group discuss the clearness of each other's expositions.

Methods of Development

Review pages 107–110. What ways of developing the paragraph are mentioned on those pages? It will be well to remember that the same methods may be used in the development of longer compositions, for sometimes it adds to the clearness of an exposition to compare one thing with another, to contrast it with something, or to explain it by means of illustrations.

Types of Exposition

Your work in the chapter on oral communication has made you familiar with such very common types of exposition as telling how to do or make something, defining words or terms, and giving directions. Many of your recitations in school are expositions, for in them you explain something you have learned from the textbook or private investigation. Several other types of composition also fall under the head of exposition.

I. Book Reviews

Does your Sunday newspaper contain a book section? If so, examine that section to determine what is included in a book review. If not, examine the book sections of magazines or metropolitan newspapers on file in your city library.

A book review aims to give briefly an account of what the book contains. It discusses the subject matter and its treatment and may, if the book is a novel, tell something of the plot, though by no means the whole of it. It tries to tell the reader of the review enough about the book so that he can know whether or not he wishes to read it. Here is a brief review taken from a magazine:

The Legion of the Damned: the Adventures of Bennett J. Doty in the French Foreign Legion as told by Himself. The Century Company. 316 pp. Ill. $3.

Americans, like other adventurous spirits the world over, are always joining the Foreign Legion, but comparatively few have put their experiences in print. Most of those who complete their terms of service are glad to escape alive; unless they have a literary gift, they are not especially interested in telling what has happened to them. Young Bennett Doty, hailing from Alabama, had two years of Legion life and did not yearn for more. He was incorrectly reported as sentenced to be shot for desertion, but endured a year of prison service before he was reprieved. He had seen fighting in Syria, while France was subjugating the Druses, and he received the Croix de Guerre for bravery under fire. His book is crowded with the details of modern Legion activities. We doubt whether it will make many recruits in America.[1]

[1] Reprinted, by permission, from *The American Review of Reviews.*

Does it tell enough about the book to let you know whether or not you want to read it?

Practice

Write a 500-word review of the book you have read most recently. Make your composition more than a summary of the book's story. Tell something about the characters and the author's style. Perhaps the school magazine would like to print several of the best reviews.

Experiment

Imagine that *Treasure Island*, *Ivanhoe*, *Huckleberry Finn*, or some other well-known book has just been written. Write a review of it. Try to make it so interesting that all who read the review will want to read the book. The best reviews may be posted on the class bulletin board.

II. Newspaper Editorials

Newspaper editorials have various purposes, the most important of which is to interpret or explain the news of the day.

Practice A

1. Examine your city newspaper for editorials that are explanations. Clip or copy two of these and bring them to class. A committee may select the best five for class discussion.

2. Write for your school paper an editorial in which you explain or interpret some recent event in your school. You may choose to write about a change in library rules, a debate schedule, new officers for student government, or

some similar happening. Show how the event you write about will influence the school or a part of the school.

Practice B

1. Define, on paper, five words or terms from your to-day's science and civics lessons. If necessary, use the dictionary or ask the teachers of these subjects for suggestions. Be sure to define a noun by a noun or a noun clause, and a verb by a verb. If possible, name synonyms of the term, and give illustrations of its use.

2. Write a friend in another town to tell him how to get to your home from the railroad station.

3. Write an explanation in which you tell how you made something in shop or in domestic science. Have your neighbor judge your composition from the viewpoint of a person who is unfamiliar with the process you told about.

The News Story

The news story, which is the ordinary newspaper article, presents in clear, concise fashion the important facts about some recent occurrence in which many of the readers of the paper may be supposed to be interested.

It differs from the stories found in magazines and books both in its purpose and its manner of development. The ordinary story is written to entertain; the news story, to present news. The ordinary story leads *to* a climax; the news story leads *from* a climax.[1]

Experiment

Clip from your city newspaper and bring to class five news stories for discussion in your group. What is the

[1] For a fuller treatment of the news story see pages 63–64.

most important part of each story? Does the writer ever express his own opinion?

Writing the News Story

The most important facts of the happening with which a news story is concerned are given in the first one or two paragraphs, called the **lead.** The lead answers briefly all the questions that can be asked about any event. After the lead comes the **body,** in which the facts are arranged in a descending order of importance. That is, the third paragraph is more important than the fourth; the fourth, than the fifth, etc. This arrangement makes it possible for the busy reader to skim over the paper, getting the important parts of each story by reading only the beginning of it. Since the news story is an expression of fact, it contains none of the writer's opinions.

Practice

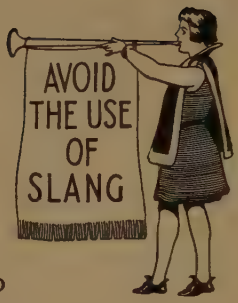
1. What are the leads of the news stories that you brought to class?

2. Write a news story on some recent event in your school. Give nothing but facts.

3. Write for your school paper a news story on the work of your English class.

CHAPTER TEN

WORDS



The Spoken Word

Make me your mighty ally. I am the Spoken Word. I am the one thing you cannot do without. You need me in public life, in business, in social life. With right treatment, I am your best friend. Misuse me, and I become your relentless enemy.

Choose me with care, and I gain you positions, make you wealthy, secure you fast friends. I can bring you to prominence, make you a leader in the affairs of men. You can use me to sway the minds of others to your views. By my aid you can strike terror into the hearts of your enemies, soothe the minds of the infuriated mob, strengthen the respect and affection of your friends. With my help you may become the master of situations and of all who oppose you. My power, if properly employed, is limited only by the stars. I am a mighty ally — I am the Spoken Word.

Entrust me with messages and I am as faithful and swift as Mercury. I will convey your sympathy to those in trouble. I will penetrate quietly into the inmost depths of the broken heart and breathe into it new life and hope. I will carry your finest thought, your most delicate fancy, your noblest aspirations, your tenderest message to the mind and soul of your friend. Or send me to your battle-fields, and I will restore the courage of your faltering troops and lead them on to victory. I am an invaluable courier — I am the Spoken Word.

But if you distort me, if you abuse me and mar my beauty, I become your most dangerous enemy. You lose the respect of your fellow-man; you lose your power of expression, the power which can lead you to honor and fame.

Send me on careless errands, and I assist your enemies to defeat your plans and ambitions. I give them power to overcome you and to cause your friends to desert you. I am a power that can make or break you — I am the Spoken Word.[1]

Questions

1. Read "The Spoken Word" with this question in mind: Did the author have experience and conviction back of what he wrote? What is your answer? State the thought of the composition in one sentence.

2. In what sense is the spoken word the "one thing you cannot do without"? Are the things that are true of the spoken word true also of the written word? Why?

3. Which represents the most important use of the spoken word — "in public life," or "in business," or "in social life"? Why do you think so?

4. If possible, give examples from real life of the spoken word's (1) having gained one a position, (2) having made one wealthy, (3) having secured for one fast friends, (4) having made one a leader in the affairs of men.

5. Which of our national leaders have gained, chiefly by means of the spoken word, the respect and affection of friends?

6. What does the author mean when he says that the power of the spoken word "if properly employed, is limited only by the stars"?

[1] By E. Tyson Miller. Reprinted from *St. Nicholas* by permission of The Century Co.

7. Show how the spoken word conveys one's sympathy to those in trouble; how it gives new life to the broken heart.

8. How can one distort the spoken word or mar its beauty?

9. Discuss the statement that by misusing the spoken word one loses the respect of his fellow men.

10. Give instances of "sending the spoken word on careless errands." What was the result in each case?

11. State in one paragraph *your* point of view regarding words.

Acquiring New Words

In your daily life you are constantly meeting new words and new uses for old words. Do you pass by these new words and uses without considering them? Do you make note of them and find their meaning?

Experiment

You may have a contest to see which group can bring in the most new words that have been observed by members of that group over a period of two days. For each word there should be a statement telling where it was found. If you heard it spoken by some one, tell who the speaker was; if you read it somewhere, give the name of the newspaper or magazine or book. Since this is a contest for carefulness of observation in your everyday life, you should not hunt through books merely to find strange words.

The words gathered as the result of this game may be written on the blackboard and used in dictionary drills.

The ninth-grade boy or girl encounters in his science such words as *gravitation*, *lens*, *pasteurization*, *incubation;* in his mathematics, such words as *slide rule*, *budget*. In reading

of civic and political problems in his newspaper he comes upon such expressions as *municipal*, *platform*, *plank*, *lobbyist*. If he is a systematic observer, he adds to his vocabulary these and other words that he comes across, and as a result finds greater ease in expressing his ideas.

Practice

The following lists illustrate words encountered in reading. The headings indicate the subject of the articles in which the words were found. Choose two of these groups and discover the meaning of all the words in them.

Automobile	*Radio*	*Music*	*Sewing*
carburetor	antennæ	staccato	basting
feed	wave-length	measure	gusset
spark-plug	static	staff	seam
cylinder	broadcasting	pitch	hem
exhaust	crystal	beat	tuck
clutch	radiogram	octave	placket
vulcanizing	amplifier	crescendo	shir
differential	tune in	pianissimo	smock
ignition	regeneration	falsetto	hemstitch
magneto	detector	lyric	bias
choke	announcer	rhythm	backstitch

The City	*The Nation*	*International Affairs*
municipal	watershed	entente
juvenile court	federal	reciprocity
notary public	export	allied
assessor	Supreme Court	exchange
commissioner	import	tariff
security	corporation	consul
bonds	monopoly	diplomat
city budget	trade commission	ambassador

Printing	*Law*	*Stenography*	*Housekeeping*
compositor	plaintiff	shorthand	fireless cooker
linotype	defendant	dictation	vacuum cleaner
justify	prosecute	duplicate	carpet sweeper
galley	attorney	multigraph	calorie
dummy	counselor	dictaphone	vitamin
proof	bench	transcribe	wardrobe
proofreader	bar	mimeograph	clothes chute
impression	brief	carbon	mangle

When we meet a new word, we must ask ourselves: "What does it mean? How is it pronounced? How is it spelled?" What we know about the word depends upon the circumstances under which we meet it. If we hear a reputable speaker use it, we know how it is pronounced. If we come across it while reading, we know how it is spelled. In either case we may be able to learn one meaning of the word from the way it is used. But for fuller information about it we must go to the dictionary.

The dictionary is a treasure house of words. Do you own one? Is there an unabridged dictionary in your school?

What does an unabridged dictionary contain?

Practice

I. Examine, in groups, an unabridged dictionary. What are its sections? Which is the most valuable? Make a list of the kinds of material contained in the dictionary.

II. Study, with the aid of the teacher, the list of diacritical marks (marks of pronunciation). Why is it necessary that you know them?

III. Find the meanings of these abbreviations:

i.e.	e.g.	f.	pp.	plup.	sc.	esp.
ibid.	cf.	ff.	fig.	p.p.	seq.	pert.
syn.	viz.	pl.	pref.	pred.	q.v.	etym.

IV. Select five names from your geography, and look up their pronunciation in the dictionary.

V. What do the following abbreviations mean when used in the dictionary? Discuss their meaning with your teacher.

obs., obsoles., U.S., colloq., prov.

VI. What does *etymology* mean? Where are the etymologies, or histories, of words given in the dictionary? Explore the dictionary for three interesting word histories.

Experiment

You may have a Dictionary Drive for stimulating interest in the wider use of the dictionary and in the purchase of individual dictionaries. Slogans, posters, contests, and programs similar to ones used for a Better Speech Campaign may be used. Each member of the class should submit written suggestions for the drive. A committee should select the best of these for use.

New Uses for Old Words

Discovering a new use for an old word is as good as adding another word to one's vocabulary. But how, you may ask, is one to discover new uses? The answer is: The same way one discovers new words — by observation.

Do you know the meaning of the following sentence?

Little men find it hard to forgive.

Does *little* here have its common meaning of "small in size"? Look it up in an unabridged dictionary. There you will find many meanings for *little*. Which one seems to fit its use in the above sentence?

Practice

Find a meaning with which you are not familiar for each of the following words. Use each word with its new meaning in a sentence.

small	offer	master
cricket	alley	rest
fix	echo	arm

Making a Word Your Own

Unless you are able to use a word whenever you need it, that word is not your own even though you know its meaning. Does it frighten you to use a new word in conversation? After you have done so two or three times, the frightened feeling will disappear. You can eliminate a large part of it in the first place by making sure of the way in which the word is pronounced. The feeling of satisfaction which results from adding a new word to one's vocabulary is worth any trouble the process may cause.

Practice

I. Indicate the pronunciation of the following words by the use of accent and diacritical marks:

consternation	imperative	democracy
drama	obscure	peculiar
ridiculous	convey	artificial

insult	economic	catastrophe
linoleum	ambition	illustrate
anecdote	complexion	weird

II. Use five of the above words in sentences.

Experiment

A "New Words" section in your notebook will help the development of your vocabulary. Whenever you come across a new word, write it in your notebook along with its meaning; indicate its pronunciation; and use it in a sentence.

Problems of Good Usage

What is good usage? What is the value of good usage in table manners? In public? In speech and writing?

Recall words you have been cautioned against as not in good usage. Why are these words not considered good? You have been warned so often against *ain't* that it is probably the first word which comes into your mind. Yet *ain't* is in the dictionary. Look it up. What does the dictionary say about it?

Webster's *New International Dictionary* classes words as living, dying, or dead. The dying words are marked *obsolescent;* the dead, *obsolete.* Among the living words are three general classes: *those considered good usage, colloquial words,* and *slang words.* Colloquial words are those which are correct but are used only in conversation. Slang words are popular words, either invented outright or with invented meanings, that are not considered good usage.

If regarding a word about which we are in doubt we can

answer "yes" to each of the following test questions, we can be sure that we may use the word without hesitation:

1. *Is the word of national use?*
2. *Is the word used freely at the present time?*
3. *Do the better writers and speakers use it?*

Test One

Is the word of ***national*** *use?*

Not all words are used the same way in every part of the country. In some sections a man "reckons" that he has a "right" good horse. But this use of "reckon" in the sense of *think* and of "right" in the sense of *very* is not nation wide, and is therefore not good usage.

Test Two

Is the word used freely at the ***present*** *time?*

Not only are new words being added to the language, but old words are changing in meaning. *Intend* no longer means "to stretch," and *homely* is no longer used as a compliment. If we employ either in their original sense, we are guilty of using incorrect English.

Test Three

Do the ***better*** *writers and speakers use it?*

Good writers and speakers are the standardizers and preservers of good English. It is to them that we must go for the final approval of a word. Do good writers and speakers use "guy" in the sense of *boy*, or "great" in the sense of *good?* If they do not, neither should we.

Practice

I. Do you know any words that are used with a merely local meaning? Perhaps your father or mother can help you prepare a list.

II. Apply the three tests for words given on page 294 to the following list:

hoodlum	joy-ride	ad
'phone	movie	bone-dry
lunch	skyscraper	cowboy
funny (in the sense of *strange*)	taxi	fine (in the sense of *excellent*)

Slang

Why is slang not considered good usage?

What sort of person would use this sentence?

Then he clipped the bozo on the nut and says, "Can it, you bum, or I'll climb your frame!"

Slang is generally vulgar and cheap. It usually represents an impoverished vocabulary. Not all slang, however, can be called silly. Some words — a very small percentage of the whole — are witty, gay, and forceful. Such words will eventually force their way into our language and become good usage. Their acceptance depends on whether good writers and speakers recognize a need for them. A careful distinction between what is vulgar and what is really effective and necessary, together with a close observation of the writing and speaking of people to whom good usage is natural, will enable you to know what slang to use and what to avoid.

Practice

I. Discuss with your teacher and classmates the following slang expressions. Do you think any of them are vivid or forceful enough to endure? Give at least one accepted word or expression for each slang expression.

brick	douse the glim	pill
dumb dora	nut	boob
guy	poor fish	jay
peach	give him the once-over	cut it out
beat it	get his goat	moss-back
have a crush	bee's knees	have a bone to pick
crook	slacker	hold-up

II. Make a list of other slang expressions with which you are familiar, and discuss them as you did the ones listed above.

III. On what occasions would slang be permissible? When would it not be?

Using Words Accurately

It is said that the junior high school age is one of experimenting, or trying out. In no respect is this statement more nearly true than it is in the case of word-use. At this age boys and girls are struggling to use aright the words that are crowding into their vocabularies. Often they make mistakes. Joe, for instance, in the sentence "I hope to gain *fame* when I finish school" originally wrote *notoriety* instead of *fame*. What is the difference? Which did Joe hope for?

Words that have the same or nearly the same meaning are called **synonyms.**

What are the synonyms for *joyful*, *energetic*, and *empty?* Where are synonyms listed in the dictionary?

The difference in meaning between synonyms is often very important. Accurate expression depends on the choice of the correct synonym.

Practice A

I. Study the following pairs of words. What is the difference in meaning in each pair?

1. politician, statesman
2. socialism, anarchy
3. philanthropic, charitable
4. scholar, pupil
5. criticism, censure
6. laborious, difficult
7. unpleasant, distasteful
8. solution, conclusion
9. ponder, consider
10. related, associated

II. Use the above words correctly in sentences.

Practice B

The following sentences represent difficulties of ninth-grade boys and girls in the use of words. Copy each sentence, using the suitable word from those given in parentheses. In many cases the words are synonyms.

1. I sat down on a log a long time to (study, decipher, decide) which way I came.

2. He saw the brighter and more (respectable, respective) side of life.

3. We have in our (care, custody) a French orphan, Louis Thadet.

4. One of the first things a soldier is (learned, taught) is the care of his health.

5. People object (in, to) standing in the water and mud.

6. She told me with much (displeasure, regret) that my cousin had died.

7. The reason for my not reaching school on time is (that, because) I was delayed by a street car.

8. I have never been (to, at) a trial.

9. I like *Tom Sawyer* because it is very interesting and (enjoying, enjoyable).

10. He went to live with some (relatives, relations) in Wisconsin.

11. We should (sure, surely) like to visit you.

You may make your choice of words more accurate by choosing the correct synonym. When you are in doubt, consult the dictionary or a book of synonyms.

Using Specific Words

Some words, such as *pieces*, indicate a general class of objects or ideas. A *piece* may be very small or very large. For such words there are specific synonyms. Instead of *pieces* we may use *hunks* to indicate large divisions, and *bits* to indicate small ones.

In the following sentences specific words are used in the first group and general words in the second. What is the value of specific words?

Specific	*General*
1. The lions and tigers were contentedly gnawing at *hunks* of meat.	1. The lions and tigers were contentedly gnawing at *big pieces* of meat.
2. A streak of fire *flashed* through the sky.	2. A streak of fire *appeared* in the sky.

Specific	*General*
3. A *hundred thousand* people were present.	3. There was an *immense crowd* present.
4. How much cream do you need? *A half pint?*	4. How much cream do you need? *Enough for two cups of coffee?*
5. Please give me *twenty-five* two-cent stamps.	5. Please give me *fifty cents' worth* of two-cent stamps.

Specific words are more descriptive. They make clearer mental images. Use them wherever it is possible.

Practice

I. Give specific words or expressions for the following, which are general:

1. A large quantity of wheat.
2. A large class.
3. A big audience.
4. A small piece of cloth.
5. This is a large neighborhood.
6. A heavy weight.
7. Several miles.
8. I ate *a plateful of cookies.*
9. He returned with *several baskets of fish.*
10. Wait *a while.*
11. Several days' tour.
12. He bought *some apples*, for which he paid a quarter.
13. He paid *a large amount* for that house.

II. The following selection uses many specific terms. Make a list of them.

One dollar and eighty-seven cents. That was all. And sixty cents of it was in pennies. Pennies saved one and two at a time

by bulldozing the grocer and the vegetable man and the butcher until one's cheeks burned with the silent imputation of parsimony that such close dealing implied. Three times Della counted it. One dollar and eighty-seven cents. And the next day would be Christmas.

There was clearly nothing to do but flop down on the shabby little couch and howl. So Della did it. Which instigates the moral reflection that life is made up of sobs, sniffles, and smiles, with sniffles predominating.[1]

III. Imagine that you are giving an order to the grocer over the telephone. Write what you say, testing your remarks with the question "Am I specific?"

IV. In like manner, give directions to a passer-by regarding the location of a certain house.

Experiment

A group of volunteers of the class divide into twos and threes. They plan shopping expeditions, using conversations to show the value of the customer's speaking definitely. For instance, the grocer sends Mrs. Burgess six pounds of sugar because she ordered "a few pounds." She had in mind only three pounds. Trouble ensues. Amy tries to follow Joe's recipe for cookies that calls for a part of a spoonful of baking powder, a few nuts, etc. What is the result? The committee dramatize these conversations and present them to the class.

Using Forceful Words

Some words are not forceful because they are overworked. They are made to serve every purpose, and as

[1] From *The Four Million*, by O. Henry, copyright, 1906, Doubleday, Page & Co.

a consequence they serve no purpose well. If we wish to use specific, accurate, and forceful words, our special care will be not to overwork words. Have you ever heard these expressions: "a lovely dinner," "a lovely party," "a lovely hat," "a lovely time"? What does *lovely* mean. Is it used accurately in any of the above expressions? What adjectives might be correctly used in them?

Practice

Substitute a more accurate word for each of the italicized words in the following sentences:

1. We had a *fine* time.
2. That was a *great* dinner.
3. He *said*, "Go away!"
4. It was a *swell* office.
5. She bought a *nice* hat.
6. He's *awfully* conceited.
7. It's a *terribly* difficult problem.
8. I'm reading a *gorgeous* book.
9. "Thanks. I feel *stunning* this morning."
10. "What a *cute* old man!"

A word is forceful when it serves its purpose better than any other word. It must be used accurately. It must be specific. It must be colorful.

Experiment

Examine one of your recent themes. Is your choice of words in it accurate, specific, and forceful? What specific words have you used? How many of them are adjectives? How many are nouns? How many are verbs?

A common fault in themes is the over use of adjectives. This produces a flowery, exaggerated, and wordy style in which nothing is emphatic because everything is rolling in words. Choose specific nouns and you will not need adjectives. Much force can be gained, also, by the use of descriptive verbs. Instead of *walked*, which is a general term, *strode*, *idled*, *limped*, *pounded*, and other such words may be used; such specific words will make the meaning more clear and picturesque.

Practice

I. Write sentences in which you use at least six of the words below, or words derived from them, in a forceful manner.

boom	hubbub	dig	mob
finger	humbug	piston	knock
knell	drown	whistle	pitch
prate	drought	fence	rattle

II. Rewrite the following sentences. In each one a general word or general words lacking in force are italicized. Substitute specific and forceful synonyms.

1. While going through the woods, we saw *flowers*.
2. This has been a *hard* campaign.
3. He played the piano *with uncertainty*.
4. The day was *unpleasant*.
5. There were *strange* noises in Joe's room.
6. Papa *walked* up the street.
7. The boat *came* into port.
8. He was affectionately *called* "St. Charles" by the circus folk.
9. An angry lion will *go straight for* a person.
10. The jolt threw the *person* into a snowdrift.

CHAPTER ELEVEN

ENGLISH IN BUSINESS

The Advertisement

A florist in a large city inserted this advertisement in one of the daily newspapers:

> WANTED: Florist needs delivery boy, 15, for North Side during July and August. Apply by letter. C. Long, 220 Austin St.

The original draft of the advertisement read as follows:

> WANTED: During the summer, a boy about 15 years of age to deliver flowers. Deliveries to be made in north side of city. Apply by letter giving full particulars in the first letter to the Central Floral Co., 220 Austin St.

List the changes that were made in the original advertisement, and give a reason for each change.

Would you suggest any additional changes?

Two chief requisites of an effective advertisement are: (1) definite information of what is wanted; (2) brevity in stating this information.

Experiment

Make a collection of good and bad advertisements. Mount each advertisement on a sheet of paper, leaving enough room underneath for a criticism pointing out the good or bad qualities. Some advertisements, for instance, contain meaningless phrases or unnecessary expressions.

Others are not definite and complete enough. In some, abbreviations are carried too far. Some may be good because they are concise and at the same time catch and hold the attention of the reader. From a study of the advertisements collected by the class, make a list of qualities characteristic of a good advertisement. Write an advertisement of your own, and have it graded by the class according to standards previously agreed upon.

The Business Letter

You have found in your study of social letter writing, pages 33–60, that letters are written for many purposes and that the form of the letter is somewhat dependent on the purpose for which it is intended. What are some of the purposes for which letters are written in business? One class made the following list. Can you add to it?

1. Application
2. Inquiry
3. Order
4. Complaint
5. Acknowledgment
6. Selling
7. Making payment
8. Explaining shipment

Compare your list with the purposes of social letters, pages 49–57. Is there much difference?

The Form of the Business Letter

From your experience in writing previous exercises, you learned that neatness in penmanship and good arrangement of material play an important part in attracting the reader's attention; just so, it is very necessary that your business letters present a neat and orderly appearance. Many business letters are read with slight interest because,

when opened, they indicate that the writer has slovenly habits of thought and does not have clearly in mind what he is trying to tell. The business man is inclined to show a preference for those letters that are neat and attractively arranged on the sheet of paper.

Business letters are formal letters. They always contain the full number of letter parts: the heading, address, salutation, body, complimentary close, and signature.

Part of the **heading** in business letters is often printed or engraved at the top of the sheet; this is called the *letterhead*. Where there is a letterhead, the date only needs to be written to complete the heading. When there is no letterhead, however, the heading is written just as in social letters.

The **address,** though often omitted in social letters, is always given in business letters, for it is necessary for filing purposes. The address gives the name of the person who is to receive the letter, his position (if it is known and is important), and the street and city where he is to be found. The address is placed at the left-hand margin a little beneath the heading.

The **salutation** of a business letter differs from that of a social letter in form. The following forms are common. Notice that they are followed by a colon. A comma, however, may be used, or even a dash.

Dear Sir:	Madam:
Dear Sirs:	Gentlemen:
My dear Mr. Meyers:	Dear Dr. Watkins:

Common forms of the **complimentary close** of business letters are as follows:

Yours truly,	Very truly yours,
Yours respectfully,	Respectfully yours,
Sincerely yours,	Yours sincerely,

In business letters the **signature** should be clearly written in full; that is, you may sign your full name or your initials and last name, but never your first name or last name only. The same signature should be used on all letters; this signature should be characteristic of all your business transactions.

Business letters may be written in either the slant or block style. Example 2, page 310, is in the slant style; example 1, in the block style. In typewritten business letters, however, the present tendency is to use the block style; this requires less manipulation of the typewriter.

After the heading and address, end punctuation may be used, as in example 2; or end punctuation except periods after abbreviations, as in example 1, may be omitted entirely.

Business letters are of course written on one side of the sheet only.

The envelope should bear both the address and return address. These should be placed on the front of the envelope as in the example on page 41. They should be written in the same style and punctuated the same way as the heading and inside address.

While there are certain suggestions to be made for arranging the form of a business letter, much depends on the amount of material and the size of the sheet of paper used. The following suggestions, however, will be found helpful and should be applied when forming the letters that you will later be called upon to write.

JOHN WOOD AND COMPANY

119 LANGLEY STREET

NEW YORK, N. Y.

July 2, 19—

Mr. Joseph Blaine
509 Blair Avenue
Oakland, Calif.

Dear Sir:

We wish to express our gratitude for your prompt and satisfactory settlement of our account of $750 against Carlton Blake for professional services. Inclosed herewith you will find our check for $150 in payment for your services in this matter. This amount, you will see, covers our regular agreement of twenty per cent for collection.

Very truly yours,

JOHN WOOD AND COMPANY

By J. C. Carron

JCC:AB
1 Inclosure

The margins around a letter have an effect similar to that produced by a frame around a picture. Hence, you should study your margins to get a pleasing effect.

(*a*) Usually the right-hand and left-hand margins are the same width — one half inch, on paper eight and one half inches by eleven inches.

(*b*) If the paper is without letterhead, the top margin should be slightly wider than the bottom margin — top, one and one half inches; bottom, three fourths of an inch, on paper eight and one half inches by eleven. However, if the letter contains only three or four sentences, it is obvious that this material should be placed, with respect to the top and the bottom of the sheet, toward the middle of the paper, thus increasing the width of both top and bottom margins. In case the letter is brief, the side margins also are sometimes widened in proportion to the increase of top and bottom margins.

(*c*) If the letter is long, requiring more than one sheet, the top margin of the second sheet is usually not more than one half inch in width.

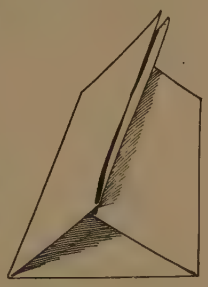
Stationery for Business Letters

The paper and envelope should be the same color and of the same quality of paper. In business letters white paper is generally used.

The standard size of *letterhead* paper is eight and one half by eleven inches. *Note paper* is, of course, smaller, measuring eight and one half by five and one half inches. Both these sizes of paper when properly folded will fit into the ordinary business envelope.[1]

[1] This envelope is known as No. 6¾.

Fold the standard-sized sheet of letterhead paper upward from the bottom, bringing the bottom edge to within approximately one fourth inch from the top edge in order that the folds can be more easily separated when the letter is removed from the envelope. The sheet is now folded in thirds — one third from right to left and one third from left to right. Place the sheet in the envelope, with folds opening at the back and top of the envelope, so that on removal the sheet will unfold in the natural position for reading.



A sheet of note paper is folded only in thirds from right to left and from left to right.

Letters of Application

An important type of business letter has for its purpose, application — for a position or for permission to do something. One may write only a few such letters in a life time, but it is difficult to measure the possible far-reaching results of any one of them. One should study carefully one's own letters of application with reference to the following points.

(1) Try to make a favorable impression in the first sentence. The employer is probably not interested in how or where you saw the advertisement; he is interested in your qualifications for the position and in your earnestness. State your first point courteously and briefly.

(2) Try to imagine yourself in the employer's position and consider how you can make your qualifications fit into the requirements of the new job. Then, try to tell the

employer by letter just how you can be of service to him. Arrange your qualifications or past experience that you think will interest him; then explain them clearly.

The following letters were written in reply to the advertisement on page 303. Choose the most effective one.

1

540 Dearborn Ave.
Chicago, Illinois
January 15, 19—

C. Long
220 Austin St.
Chicago, Illinois

My dear Mr. Long:

I should like the position you advertised in the paper. If you think I would do, will you telephone me? My number is Drexel 258.

Yours truly,
James Otis

2

617 Lincoln Ave.,
Chicago, Ill.,
January 18, 19—.

C. Long,
220 Austin St.,
Chicago, Ill.

Dear Mr. Long:

In looking through the *Tribune* this morning, I came across your advertisement. I had just such a job last summer and believe I could satisfy you. What are you offering to pay, and how long are the hours? I hope to hear favorably from you soon.

Very truly yours,
Thomas Sheffler

3

1181 Plymouth St.
Chicago, Ill.
December 16, 19—

C. Long
220 Austin Ave.
Chicago, Ill.

Dear Sir:

The position of delivery boy for your company during July and August will fit my qualifications, and the time comes in my school-vacation period. I wish to apply for the position.

I am fifteen years of age. Although I have had no business experience, I believe I can fill the position you offer for the North Side. Until January of last year I lived on the North Side.

I am large for my age, strong, and willing to work.

Dr. John A. Boynton, pastor of the Reformed Church, corner of Vine and Spring Streets, and Mr. Edward A. Toman, Principal of the Grant High School, are sending you letters of recommendation as to my mental qualifications and my character.

Very truly yours,
Jack Kaplan

The foregoing letters are simple in statement and concise in form. The writers have learned that stereotyped phrases are not appropriate in business letters. However, only the last one of these letters drew a reply. Tell why the first failed; the second.

The last letter succeeded because the writer imagined that the advertiser wanted the following information: (1) in the first sentence, the subject that is being discussed in the letter; (2) the applicant's experience that relates to this specific position or, if inexperienced, why he should be

considered as a candidate for the position; and (3) who recommend him.

What other information might have helped in securing this job? A letter in answer to an advertisement should contain only the information that the advertiser needs in measuring the applicant for the job. Lengthy letters containing too much detail are usually not read.

What are the salutations of the three letters on pages 310 and 311? It is probable that the writers of these letters never met the advertiser. Therefore, the salutations of the first two letters are too informal.

Practice

I. Refer to the advertisement written by C. Long, page 303. Write an advertisement asking for one of the following: a clerk in a grocery store, a helper in a circulating library, a chore boy on a farm, a solicitor for magazine subscriptions.

II. Have a class discussion of the advertisements. Then rewrite yours if it needs improvement.

III. Hand your advertisement to your neighbor. Write a letter of application in answer to the advertisement handed you.

IV. You may post on the bulletin board the best advertisement and letter of application.

Ordering by Letter

A letter that gives an order must be specific and complete before the order can be filled. Such a letter may be tested by looking for the following details:

1. Number of pieces, or weight.

2. Style, grade, color, size, etc.
3. Catalogue number.
4. Price per pound, or dozen, or item, etc.

At least some of the foregoing descriptions, possibly all, are required in every order.

The *description* of an order should be so definite and so clear that the person who fills the order is not obliged to guess what is wanted. Clearness in ordering is aided greatly by omitting unnecessary words or marks. Ask yourself the question: "What information would I need if I were filling this order for some one else?"

The proper *arrangement* of an order letter makes the instructions easily understood.

(*a*) Each item of an order should be shown on a *separate line* if possible; this detail aids in checking the items.

(*b*) Give explicit *directions for shipping*. State where and how the shipment is to be made. Tell how the material ordered is to be paid for. Write your name and address in full and legibly.

Study the following letters, applying the tests for an order, or order letter:

1

61 Windermere St.
Cleveland, Ohio
March 6, 19—

American Book Company
300 Pike St.
Cincinnati, Ohio

Gentlemen:

I am inclosing herewith a money order for three dollars and forty-eight cents ($3.48) to pay for the following books listed in your catalogue, net:

1 Story of Minnesota, by Parsons	$1.00
1 Patriotic Citizenship, by Morgan	1.20
1 Lessons in Botany, by Gray	1.28
Total	$3.48

Please send the foregoing books by mail to my address as given below.

Very truly yours,
John W. Osborne
61 Windermere St.
Cleveland, Ohio

1 Inclosure

Note the "1 Inclosure" at the bottom of letter 1. It enables the receiver of the letter to know that something has been inclosed with the letter, and thus eliminates the danger that what has been inclosed will be overlooked.

2

156 Arctic St.
Augusta, Maine
September 12, 19—

Smythfield Glove Co.
11 Front Street
Philadelphia, Pa.

Gentlemen:

The following goods are ordered according to your catalogue prices and numbers:

1 doz. # 652 Fabric Gloves, size 8½	@ $12. . . .	$12.00
2 doz. # 871 Kid Gloves, size 6¼	@ 18. . . .	36.00
½ doz. # 75 Woolen Gloves, size 8	@ 14. . . .	7.00
Total		$55.00

Please ship the foregoing goods, Express C. O. D., to me at above address.

Yours very truly,
T. J. Nolan

Some prefer to write the address of the purchaser in the heading of the order; others prefer that the address accompany the signature of the purchaser as well. There is probably less chance for error on the part of the shipper if the address follows the name of the person to whom the goods are shipped.

Practice

Select one of the following situations, or one suggested by them, and write the letter required.

1. You have just seen a book that a friend has received as a gift. You like it so much that you order a copy from the publisher, telling him to send you a bill, which you will pay as soon as you receive it.

2. Order a pair of skates from T. C. Rome, Racine, Wis., giving the catalogue number and price.

3. You bought from W. P. Adams, Albany, N. Y., a pair of gloves that you now find are defective. Return the gloves, with proper explanation.

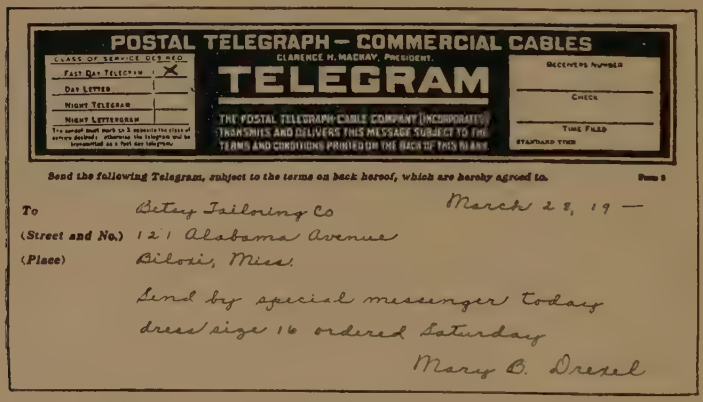
4. Assume that you received the bill in (1). Write a letter of remittance.

Experiment

Write three letters, ordering articles which you are planning to buy. From all the letters written by the class, a committee will formulate a scale represented by four letters graded as *Poor*, *Fair*, *Good*, and *Very Good*. The members of the class whose letters were not used in establishing the scale requirements should score their own letters by comparing them with the scale letters. Those letters scoring *Poor* and *Fair* should be rewritten until they show at least a *Good* rating.

The Telegraph

Within the last decade the telegraph has become one of the most important means of social and business communication. For a small amount of money one may send messages to almost any part of the world. The telegraph service for the United States and Canada is divided into four classes: the *telegram*, the *day letter*, the *night message*, and the *night letter*.



POSTAL TELEGRAPH — COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT.

CLASS OF SERVICE DESIRED
Fast Day Telegram ✕
Day Letter
Night Telegram
Night Letter
The sender must mark an X opposite the class of service desired; otherwise the telegram will be transmitted as a fast day telegram.

TELEGRAM

THE POSTAL TELEGRAPH-CABLE COMPANY (INCORPORATED) TRANSMITS AND DELIVERS THIS MESSAGE SUBJECT TO THE TERMS AND CONDITIONS PRINTED ON THE BACK OF THIS BLANK.

RECEIVER'S NUMBER
CHECK
TIME FILED
STANDARD TIME

Send the following Telegram, subject to the terms on back hereof, which are hereby agreed to. Form 5

To Betsy Tailoring Co March 28, 19 —
(Street and No.) 121 Alabama Avenue
(Place) Biloxi, Miss.

Send by special messenger today
dress size 16 ordered Saturday

Mary B. Drexel

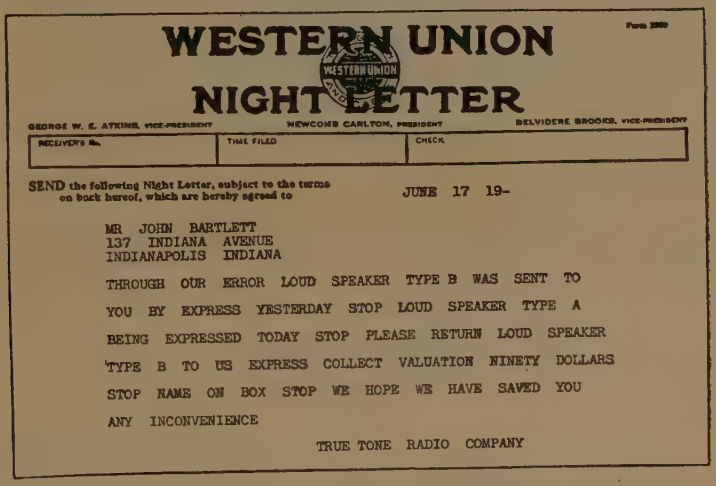
The **telegram** is the fastest service. A minimum charge is made for ten words. Each word over ten costs a few cents more. No charge is made for the address and signature except in messages to foreign countries.

The **day letter** is a somewhat delayed service. Fifty words may be sent for one and one half times the cost of a ten-word telegram.

The **night message** (or night telegram) is the cheapest service of all. The message is sent during the night for delivery the following morning.

The **night letter** is like the night message except that fifty words may be sent for the price of a ten-word telegram.

For the sake of cheapness, telegraph messages should be brief and concise. But clearness must not be sacrificed for brevity. It is poor economy to send ten words when twelve are needed to make the message clear.



WESTERN UNION

NIGHT LETTER

GEORGE W. E. ATKINS, VICE-PRESIDENT NEWCOMB CARLTON, PRESIDENT BELVIDERE BROOKS, VICE-PRESIDENT

RECEIVER'S No.	TIME FILED	CHECK

SEND the following Night Letter, subject to the terms on back hereof, which are hereby agreed to

JUNE 17 19-

MR JOHN BARTLETT
137 INDIANA AVENUE
INDIANAPOLIS INDIANA

THROUGH OUR ERROR LOUD SPEAKER TYPE B WAS SENT TO YOU BY EXPRESS YESTERDAY STOP LOUD SPEAKER TYPE A BEING EXPRESSED TODAY STOP PLEASE RETURN LOUD SPEAKER TYPE B TO US EXPRESS COLLECT VALUATION NINETY DOLLARS STOP NAME ON BOX STOP WE HOPE WE HAVE SAVED YOU ANY INCONVENIENCE

TRUE TONE RADIO COMPANY

The telegraph companies will not transmit punctuation unless they are requested to do so, in which case each punctuation mark counts one word. The word "stop" is commonly used to indicate a period.

When you have written a telegraph message, examine it carefully to make certain that it is perfectly clear. Examine the telegram and night letter above. The first draft of the telegram read: "Send to-day dress size 16 ordered Saturday by special messenger." Would this have been confusing?

Practice

1. Write in ten words or less a telegram informing the J. C. Little Company, Philadelphia, that because of sickness you are unable to report to work on January 18 as you had promised. Cut out all unnecessary words.

2. Imagine that your father is on a business trip to another part of the state. Write a night letter telling him what you and your family have done during your mother's birthday. Condense the happenings into fifty words or less.

Experiment

The manager of one of your local telegraph offices may be glad to visit your class to explain the telegraph service and to give demonstrations of it. You may appoint a committee to ask him to do so.

Business Forms

I. Banking

It is a worthy aim of every one to have at least a small sum to his credit in some bank. A few of the advantages may be stated as follows:

1. Money deposited in a bank is much safer than if carried around or kept in a drawer or even in a safe.

2. A checking account enables the depositor to pay bills by check. Each canceled check serves as a receipt, thus making it unnecessary to write a formal receipt when one is paying a bill.

3. The business standing of the depositor is raised in the community; credit is more readily granted him both by merchants and by banks.

GIRARD BANK, PHILADELPHIA. ONE OF FIRST BANKS IN AMERICA

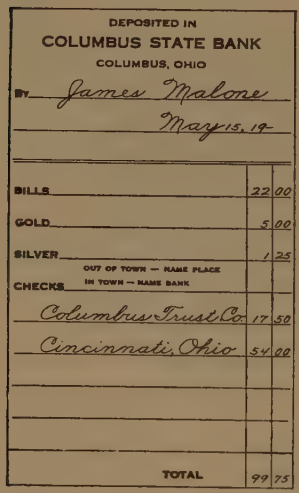
4. The depositor gradually acquires the habit of thrift; he is inclined to make systematic deposits and to be frugal of those deposits.

THE SIGNATURE CARD

When funds are once deposited, the bank assumes important responsibility. It must see that the depositor's name is not forged, thereby enabling some person other than the depositor to draw money out of his account. Therefore, upon opening an account, the depositor is required to sign a signature card. This card shows the exact signature that will be used by the depositor when writing a check; it shows also his address and the name of the person who introduced the depositor to the bank officials.

Deposit Slip

When a deposit is made, checks, bills, and specie are listed on a **deposit slip.** The deposit slip should be filled out as in the example on this page. This slip with the money and the pass book should be handed to the teller.



DEPOSITED IN
COLUMBUS STATE BANK
COLUMBUS, OHIO

By James Malone
May 15, 19-

BILLS	22	00
GOLD	5	00
SILVER	1	25
CHECKS (OUT OF TOWN — NAME PLACE / IN TOWN — NAME BANK)		
Columbus Trust Co	17	50
Cincinnati, Ohio	54	00
TOTAL	99	75

All checks must be indorsed by the depositor. If there are more than one, they should be assembled in the same order in which they are listed on the deposit slip.

All bills should be assembled face upward and in sequence of denominations, the smallest denomination at the top.

If there is a large number of coins of the same denomination, they can be handled best when they are put in a coin wrapper that the bank will furnish.

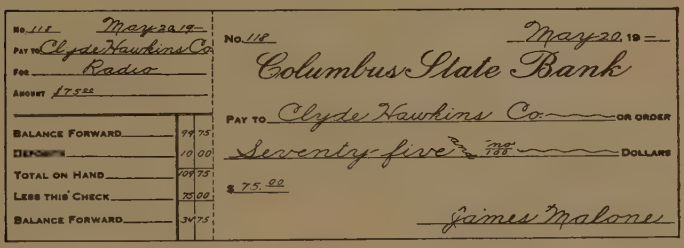
The Bank Pass Book

When the first deposit is made, the depositor is given a **bank pass book,** in which the receiving teller records the date, his initials, and the total of each deposit as it is made. This record becomes the depositor's receipt from the bank for the money deposited.

At stated intervals, the bank will " write-up " or balance the depositor's account, and record in the pass book the balance of his account. At this time the bank returns to

the depositor all checks written by the depositor that have been cashed and have been sent back to the bank. As these indorsed checks come into the bank, the amount is deducted from the account of the depositor who wrote the check.

THE CHECK


No. 118 May 20 19—
Pay to Clyde Hawkins Co.
For Radio
Amount 175.00

Balance Forward	99	75
Deposits	10	00
Total on Hand	109	75
Less this Check	75	00
Balance Forward	34	75

No. 118 May 20 19—
Columbus State Bank
Pay to Clyde Hawkins Co. or order
Seventy-five 00/100 Dollars
$ 75.00
James Malone

1. What relation does the Columbus State Bank bear to the check? Is it necessary that the bank's name appear on the check?

2. What relation does James Malone bear to the check? Would the bank pay this check if James Malone's name were omitted?

3. What relation has Clyde Hawkins Co. to the check?

4. What procedure must Clyde Hawkins Co. follow before it can get the seventy-five dollars?

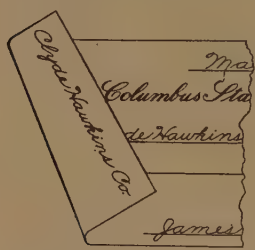
5. What becomes of the check when Clyde Hawkins Co. gives it up?

6. Why should a corresponding number be written or printed on both the check and the stub?

7. Why is the amount of the check written in two different forms?

8. Why should all blank spaces be carefully filled either with writing or a waved line?

9. Why should the check stub be fully made out before tearing off the check?



10. On what part of the check should the indorsement be written? Why?

11. Should Clyde Hawkins Co. cash the check as soon as it is received?

12. In case some one has forged James Malone's name to this check, will he have to pay the check? What should he do if he loses the check?

13. What precaution has the bank taken against persons forging the names of its depositors?

Experiment

If class discussion does not bring out the answers to all the above questions, choose a committee of three to interview an official of a local bank concerning them. Perhaps he will give you blank signature cards, deposit slips, and checks to post on your bulletin board.

Certified Check

Your creditor may insist that you give him a **certified check.** You will, then, ask your bank to stamp or write "Certified" on the check, with the bank's signature and the date.

The bank thus insures the payment of this check and notes on its books that the amount of the check is to be held from withdrawal until the certified check is paid.

The Money Order

If, because you do not have a checking account, you cannot write out checks, the safest way to send money through the mail is by a postal money order, which may be obtained at any post office. The post office charges only a nominal fee, graduated for amounts up to one hundred dollars, for this service. These money orders can be cashed readily, and they can be deposited the same as checks.

Study the money order application blank on this page.

Form No. 6001 e5—7155

POST OFFICE DEPARTMENT No. .....

THIRD ASSISTANT POSTMASTER GENERAL

DIVISION OF MONEY ORDERS

Stamp of Issuing Office

The Postmaster will insert here ..... the office drawn on, when the office named by the remitter in the body of this application is not a Money Order Office.

Spaces above this line are for the Postmaster's record, to be filled in by him

Application for Domestic Money Order

Spaces below to be filled in by purchaser, or, if necessary, by another person for him

Amount Eleven Dollars 75 Cents

Pay to Order of } Harry Marks
(Name of person or firm for whom order is intended)

Whose Address is } No. 849 South Oakley Street
Post Office } Chicago
State Ill.

Sent by Henry J. Marks
(Name of sender)

Address of sender } No. 459 Lincoln Street

PURCHASER MUST SEND ORDER AND COUPON TO PAYEE

Practice

1. Fill out a blank check and the stub.
2. What is a certified check? When is it used?
3. Fill out an application for a money order.

Experiment

Choose a committee to report on the following: *a draft, a traveler's check, money by telegraph.* A bank will give information about the first two; a telegraph company, about the third.

Personal Records

Before beginning a record of any kind, one should examine the situation thus:

(1) Are these records for temporary or permanent reference?

(2) What kind of filing system is best suited to my purpose? What size and style of file do I need?

(3) What kind of notebook is best suited to my needs — ordinary, loose-leaf, large, or small?

Questions

1. Give illustrations of notes which you take for temporary use; for permanent use. How does this difference affect the notes taken? How does it affect the keeping of the notes?

2. Give an account of some one of your acquaintance who exercises care and good judgment in keeping his materials or records. What suggestion does his method offer to a ninth-grade boy or girl?

3. What do you know about the use of files? What is the value of a filing system?

4. To what extent are notebooks used by the average person in school and out of school? What type of notebook do you prefer? Why?

Experiment

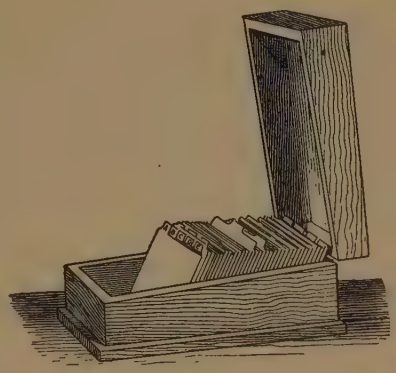
Make an investigation regarding the use of notebooks and files in keeping records. One committee should interview those in charge of the school records, asking certain questions agreed upon previously by the class. Another

committee should investigate among department stores; and another, among various organizations. The committees will report and the class will make a summary conclusion stating whether notebooks or files are used more often in the keeping of records, and what they have learned about various filing systems.

Uses of Files

The following accounts suggest some uses of the small file among junior high school boys and girls:

1. Certain girls made small recipe file boxes, measuring five inches by four inches. In some instances the girls presented these to their mothers as Christmas presents. In others, the girls planned to add to their collection of recipes as they learned more about cooking.



2. A certain class had small boxes in which they kept records of their reading. On each card were the title, the author, the date the reading was completed, an account of the story in a few sentences, and a short comment.

3. A class made a file box like that shown here in the shop, and in the English class compiled a list of books in the manner described above for other classes of the same grade, selecting only the books which they as a class recommended.

Experiment

A class, while they were investigating the manner of keeping school records, learned that the librarian was keeping a file of clippings and pictures. They made, in the shop, a file box for class use in which they kept not only their class papers but also clippings and pictures having to do with subjects in which they were interested. They displayed the latter material from time to time on their class bulletin board and used it as a basis for oral and written composition.

Use of Notebooks

A girl, after repeated experiments in the use of various kinds of notebooks, found that a loose-leaf notebook, measuring six inches by nine inches, was best suited to her purposes, for there was less waste of paper in the use of a small sheet, and the book could be carried about more easily.

She used this book for all of her subjects, apportioning parts to the several studies. As the number of sheets increased, she took them out, and inserted them in other covers, thus making a reference notebook for each subject. If one of her lengthy papers proved especially enjoyable, as "A Travelogue — Japan," she bound it with an artistic cover of her own workmanship.

At the end of her junior high school course, she arranged her notes, for permanent use or reference, in several volumes of uniform size. From her work in English she compiled several booklets like that mentioned above, one booklet being of general character, to which she expected to add

as she grew older. In the general booklet were the following divisions:

1. Books which I have read.
2. Books which I should like to read.
3. My rotogravure (pictures, clipped from newspapers, representing favorite authors, actors and actresses, sports, reproductions of paintings, and other such interests).
4. My journal.
5. Sayings and facts which I should like to remember.

Experiment

Keep records of the class happenings, your best programs, stories, plays, letters, and other such productions. Toward the close of the semester, make a class book, which you may name *The Melting Pot, Volume 1.* Place it in the library. Through a will on the first page of the book you may bequeath it to the next 9 A class, with the understanding that this class should add a volume and, in turn, will it to the next 9 A class.

CHAPTER TWELVE

SPECIAL ACTIVITIES

Club Organization

Interest will be added to your work in English by the formation of a club whose members are your classmates. You might have one club of which every one in the class would be a member, or several clubs, each pupil belonging to one of them. Can you think of arguments for each of these plans?

If your class decides that it wants a club, how can the club be organized? What should it do? Reading the following three selections from a newspaper account of a club formed by pupils of your age will help you answer these questions.

Organization of the Goodfellow's Club

The Goodfellow's Club met in Room 254. This club is a feature of a 9 B English class of which Miss Borrow is teacher. The purpose of the club is as follows: (1) to create a feeling of friendship among its members; (2) to teach the members how to conduct a business meeting; and (3) to increase the members' ability to talk before an audience.

The club is divided into three groups, each with a leader chosen by the club as a whole. The group members are selected by the leaders. The officers of the organization are as follows:

President: Tom Jackson
Vice-President: George Lester
Secretary-Treasurer: Jack Lancaster
Librarian: Orville Rochester
Reporter: Armin Walters

Every four weeks an election is held at which all officers are changed so as to give several an opportunity to serve.

Activities of The Goodfellow's Club

The club has enjoyed very much making a booklet containing the best papers of the class and has had great fun planning and giving programs every two weeks. The following contributions to programs have been chosen by the club as the most interesting:

"Life in Japan," by Yeshiro Kaneko, assisted by George Black.

"A Wireless Demonstration," by Armin Walters.

"The Symphony Orchestra — A Chalk Talk," by John Slataroff.

"The Muscle Shoals Proposition," a discussion led by Nathan Schwartz.

"An Observation Trip to The News Building — A Report," by Maurice Brown and his group.

John Slataroff's and Nathan Schwarz's contributions were given in the auditorium before a ninth-grade assembly.

A Typical Meeting of The Goodfellow's Club

The meeting of The Goodfellow's Club on May 9 was called to order by the president, John Slataroff. The secretary called the roll. All were present. The minutes were read by the

secretary and were approved by the club. The old business considered was the report of the committee, George Wanless, chairman, appointed to write an answer to a letter to the club from Harold Joyce's soldier friend, now in Arizona, Lieutenant J. W. Letterbee. After a brief discussion of the answer read by George, the report was accepted, and the committee was requested to send the letter, retaining a copy for the club booklet. When new business was introduced, Frederick Leith told the club of an interesting original play that a girls' class, The Defenders of Mother Tongue, had written for Mother's Day, and he suggested that a letter be written inviting this club to present the play before The Goodfellow's Club. The club accepted Frederick's suggestion and the president requested the secretary to write and send the letter of invitation.

The business session was followed by an interesting program of which the club seemed to enjoy especially Jackson Tait's demonstration of scout adventures and Yeshira Kaneko's reading of a selection from a Japanese textbook on good manners. The program was as follows:

"Automobile Painting," by Donald Service
"The Question of Disarmament," by Hartley Overton
"Scout Adventures," by Jackson Tait and his Group
"Good Manners," by Yeshiro Kaneko

Problems in Club Procedure

As you think about organizing a club and carrying on its work, what problems come to your mind? A clear statement about the nature of the club and the work it will undertake will solve some of these difficulties, but it in itself is a problem.

The Constitution

This written statement of the organization and the purpose of the club is called the constitution. How have

you heard the word used before? Not only governments but practically all organizations of every sort have constitutions which they have written to serve as guides in their work.

A committee may be selected to write your constitution. They will get ideas for its form and content by examining the handbooks of their fathers' and mothers' clubs and by comparing and applying the forms of the various constitutions to their own needs.

Since your club will not have a complex organization, its constitution should be short and simple. It need contain little beyond a clear statement of the name of the club; the group eligible for membership, the purpose, the officers and their qualifications and duties, method of elections, and time and place of meetings.

Choosing Good Leaders

The problem of leadership is not a very difficult one, but if you do not solve it, your club can never be worth while. At first it may be well to choose only the recognized leaders. When, however, the club has been organized for some time, and the members have seen good leaders at work, pupils who have ability but are timid may be chosen. In one club, leadership was developed by assigning little responsibilities to those who were timid and associating these members with the leaders, as assistants. By the end of the semester some who at first had been least capable in leadership proved most capable.

Before electing a leader, ask this question: What kind of a leader do we need for this activity? Then vote not upon the basis of friendship but good judgment.

Using All the Members

Your club can be entirely successful only if every member of it participates in its work. Consult the interests of all before planning an activity. Try to have as many members as possible take part in each program. Group or committee organization will help you to find activities for all the members of your club.

Orderly Procedure

Have you ever attended a club meeting at which there was confusion? If so, what was the cause of the confusion? Did it detract from the success of the meeting? Why?

To make sure of orderly procedure at their meetings, all organizations follow a system of rules known as *parliamentary law*. Look up this term in an encyclopedia.

The smoothness with which a meeting is conducted depends on the members' knowledge of the major points of this law and the chairman's ability to apply its rules to situations that arise. You will find the important rules on pages 359–361.

One club appointed a parliamentarian and an assistant to study the subject. By requiring adherence to a few principles at a time, this officer and his assistant brought the club to a level of skillful procedure. Whenever an entanglement occurred, the parliamentarian was appealed to as the guide.

The regular order of business for an organization meeting is usually the same as that illustrated in the minutes of The Goodfellow's Club on pages 329 and 331. What is this order?

Practice A

Discuss in class the following questions relating to parliamentary law:

1. Give the steps taken in the passing of a motion which has no amendments or changes.

2. A motion is before the house. The discussion is lively and lengthy. At what point should the chairman call for votes?

3. What is the process for withdrawing a motion? For amending it?

4. There is a motion before the house. During the discussion, one presents from the floor another motion. What should the presiding officer do?

5. A discussion of a general character is in progress. How may the chairman bring it to definite action?

6. Two persons rise at once and address the chair. Whom should the presiding officer recognize?

7. A communication or report may be accepted, rejected, or laid on the table. When is it "laid on the table"?

8. Should a nomination be seconded?

9. If it is decided that a committee for a certain purpose be appointed, who should select the committee?

10. When should the presiding officer vote?

11. Should a presiding officer remain in the chair during election when his name is on the list of those nominated?

12. Explain these expressions: (*a*) I rise to a point of order; (*b*) I call for the order of the day; (*c*) I object to the consideration of this question; (*d*) I move the previous question; (*e*) I call for the question; (*f*) I rise to a question of privilege.

Practice B

Choose officers and conduct a meeting in which plans for a special program are discussed, motions passed, and committees appointed.

Making Programs Interesting

Frequently during the school year, classes are requested to aid in observing special occasions, as Better Speech Week, Arbor Day, and Mothers' Day.[1] For these observances, a certain class, which had organized as a club, tried to use original ideas and material and to present their ideas in forms that would interest all members of their audience. These forms were chiefly plays and stories. For instance, they wrote and presented for Mothers' Day a play entitled "Home," and for another program they wrote stories about their favorite heroes and heroines in real life.

Your programs will progress in interest if after each one you invite criticism from yourselves and others by asking, "How can we improve next time?" Choose the best speaker and the best program feature as standards, and try always to improve your standards.

Practice

Write one or two paragraphs upon one of the following topics, according to your experience:

1. Why my class or club has good leaders.
2. How we used all members in activities.
3. The making of a constitution as an experience.
4. Parliamentary principles that every English class might adopt.
5. A program that represented: (*a*) originality; (*b*) excellent workmanship; (*c*) the interests of the whole club; and (*e*) appropriateness to the occasion and the audience.
6. How my class or club progressed during the semester.

[1] For a calendar of special days, see *Appendix*, page 368.

Experiment

If your class has not already become organized into one or several clubs, help it to do so now.

The School Newspaper

A newspaper or magazine is one of the most important activities of a high school, and the work on it is closely connected to the work of the English class.

If your school has a paper, your class can help it by contributing to it stories, verse, essays, and news items, and by training members to become eligible for its staff.

Practice

Write something which you think would be interesting for the school paper. It may be a humorous poem, or an article about a special project which your class has just completed, or a short story, or any other kind of composition; but remember that if what you write is to be printed, it must be of interest not only to you but to a majority of the pupils in the school.

A committee assisted by the teacher may select the best of these compositions to give to the editor of the paper.

Organizing a School Paper

If your school has no publication, perhaps you would like to start one yourselves. You may, if you wish, make it a class project. In this case the best compositions written by members of the class may be selected each week, and these and various news items about the activities of the class may be typewritten and mimeographed.

Don't you think, however, that it would be more interesting to take the initiative in organizing a paper for the whole school?

Whichever plan you choose, you will go about the work in much the same way. Of course, if you are planning a class paper, the members of the staff will all come from your class; if a school publication, from all parts of the school so that every one can feel that he has a share in the paper. In the latter case, it will be well to work through the English department. The start of the project will probably be a meeting of the representatives of all the English classes.

The Staff

Whether you publish a class paper or a school paper, you will need a staff to manage the details. An editor-in-chief and an assistant, and editors for the news, literature, social, sports, and humor departments should be sufficient for a class project. For a school publication you will need also an exchange editor, an art editor, a business manager, and an advertising manager.

It will be well for you to choose as adviser some member of the faculty who has had experience in working with a student publication. This teacher should be able to help you in the business procedure of the paper as well as in the editorial.

Specific Problems

Below are some of the problems which must be met in organizing a school newspaper. Others will occur to you as you work on the project. All should be solved before the actual publishing of your paper has begun.

1. How should the paper be printed? By the school, or by a regular printer?

2. How should a paper be supported? By school appropriation? By subscriptions? By subscriptions and advertisements?

3. What is the advisable size of a junior high school newspaper? How would you proportion the size of the paper and the width of its columns?

4. How much should a single issue cost?

5. What proportion of the cost should come from the subscriptions? What proportion from the advertisements?

6. Should the articles be signed always? What is the value of giving recognition thus? If you decide to have certain articles unsigned, what method would you use for giving recognition to the authors?

7. What is the best method of having all departments of the school represented in the school newspaper?

8. How is a paper "made up"?

9. How should proof be marked? (See page 361 for proofreaders' marks.)

Solving the Problems

Your adviser will be able to answer some of the questions listed under "Specific Problems." Others can be answered only after various kinds of investigation. Some suggestions follow:

1. Investigate newspaper procedure in other schools of your community.

2. Ask information from schools in other communities.

3. Collect through the exchange department school newspapers from various parts of the country, and study them.

4. Talk with the editor of one of your city newspapers.

5. Consult printers on the question of cost. When you have

selected your own printer, ask him for suggestions on "make-up." Watch him at work.

Principles of Procedure

Regarding your school newspaper, remember that:

(1) It is a boy and girl project, with a member of the faculty as adviser only.

(2) The newspaper reflects the life of the whole school.

(3) The upper classes, because of their age and experience, should bear the brunt of the responsibility.

(4) Toward the close of the semester, recruits should be closely associated with the staff so that they may be able to take over the work when the present staff goes out of office.

(5) The final issue of the paper, during the semester, should be managed by a newly elected staff.

(6) Original writing by the boys and girls of the school should be encouraged to the utmost.

(7) Once in a while, special issues, as one on club activities, a magazine issue, or a senior issue, may be presented.

Review

1. Plan in detail a program for your club.

2. If your class or school has a newspaper, write a contribution (news item, editorial, story, or poem) for it; if not, write an essay telling why there should be a publication in your school.

APPENDIX

Objectives

For the Seventh and Eighth Grades

Each ninth-grade pupil should test himself by a careful study of the following objectives for seventh and eighth grades. If he finds that he is uncertain of any of them, he should plan to improve his knowledge of it. The teacher will help him diagnose his weakness and find remedial practice.

Goals or objectives for the seventh and eighth grades are as follows:

I. Recognizing a sentence and writing it with proper beginning and end punctuation.

II. Recognizing the kinds of sentences — declarative, interrogative, and exclamatory — and using the proper end punctuation with them.

III. Distinguishing among simple, compound, and complex sentences.

IV. Recognizing the parts of speech and their use in sentences.

V. Recognizing the following parts of sentences: the subject substantive, the complete subject, the predicate verb, the complete predicate, the direct object of the verb, the indirect object of the verb, the predicate nominative, and the predicate adjective.

VI. Recognizing substantive, adjectival, and adverbial phrases and clauses, and the difference between principal and subordinate clauses.

VII. Making sentences interesting by varying their structure and substituting as far as possible other connectives for *and*, *but*, *so*.

VIII. Distinguishing between the use of an adjective and an adverb.

IX. Using correctly all tenses of such common irregular verbs as *lie*, *lay*, *sit*, *set*, *go*, *do*. [illegible] for each

X. Eliminating entirely the use of the double negative, *like* for *as*, and other common errors.

XI. Recognizing and using correctly the present, past, and future tenses of regular and common irregular verbs.

XII. Recognizing and using correctly personal and relative pronouns.

XIII. Using a period:

1. After a declarative, non-exclamatory sentence.
2. After an abbreviation.

XIV. Using a question mark after an interrogative, non-exclamatory sentence.

XV. Using an exclamation point after an exclamation.

XVI. Using a capital:

1. To begin a sentence.
2. To begin each line of poetry.
3. To begin a direct quotation.
4. To begin proper nouns and words derived from them.
5. For *I* and *O* used as words.
6. To begin the first word and all important words in titles.

XVII. Using a comma:

1. To separate clauses of a compound sentence where a connective is used.

2. To separate words or phrases in a series where *and* or a similar word is used between the last two only.

3. To set off words in direct address.

4. To set off direct quotations.

5. To set off *yes* and *no* in a sentence.

6. After long phrases and subordinate clauses when they appear at the beginning of a sentence.

7. To set off parenthetical and introductory expressions.

XVIII. Using a semicolon:

1. To separate members of a compound sentence when the connective is omitted.

2. To separate members of a compound sentence connected by such words as *however*, *nevertheless*, etc.

3. Before such expressions as *viz.*, *namely*, and *i.e.*

XIX. Using a colon:

1. To precede a formal enumeration.

2. After the salutation of a business letter.

XX. Using quotation marks:

1. To inclose a direct quotation.

2. To inclose titles when used as parts of sentences.

XXI. Recognizing a paragraph and writing it with proper indention.

XXII. Using the heading, address, salutation, complimentary close, and signature properly in letters. Writing correct letters for ordinary social and business purposes.

XXIII. Writing or telling stories clearly and well, and making clear explanations.

XXIV. Producing a manuscript on which the handwriting equals or excels that marked *Good* on page 363 and on which the margins are correct and pleasing.

For the Ninth Grade

Objectives for the ninth grade include all those for the seventh and eighth grades with the following in addition. The pupil should not attempt to reach ninth-grade objectives until he has mastered those for the previous years of junior high school.

I. Using correct sentences clearly and forcefully.

II. Varying your sentences by the use of coördination and subordination.

III. Using the various parts of the sentence — especially the pronoun, verb, adjective, conjunction, and adverb — correctly in all their common uses and forms.

IV. Understanding the conjugation of regular and irregular verbs in the common tenses of the indicative and imperative modes, active and passive voices; and using these forms correctly.

V. Avoiding grammatical errors common to ninth-grade pupils.

VI. Spelling correctly all words current in ninth-grade vocabularies.

VII. Increasing constantly your vocabulary and using it correctly and effectively.

VIII. Attaining excellence in the following phases of oral composition: answering questions, giving directions, telephoning, discussing and demonstrating, speaking for special occasions, and (in cases where advisable) debating.

IX. Understanding the rules for mechanics covered in objectives for seventh and eighth grades and adding the following:

1. Use the capital to begin titles of honor, names of the Deity, and the first word and all nouns in the salutation of a letter.

2. Use the comma to indicate the omission of words.

3. Use the semicolon between compound clauses when they are quite long or are internally divided by commas.

4. Use a dash to indicate a complete break in the thought of a sentence.

5. Use single quotation marks to indicate a quotation within a quotation.

6. Use the apostrophe to show the genitive case and to indicate the omission of letters.

7. Use the hyphen to indicate that a word is nearly compound and to break words between syllables at the ends of sentences.

8. Use parentheses to set off much-subordinated material not structurally connected with the sentence.

9. Use brackets to set off comments or explanations inserted by the editor in the regular text.

X. Keeping records of your own progress by means of score cards, graphs, or notebooks; and criticizing your own work by comparing it with the standards in this book, with standards and check lists furnished by your teacher, and with the work done by your classmates.

XI. Writing correct and effective social letters and understanding the correct form of formal notes.

XII. Writing correct and effective business letters and understanding how to write checks, money orders, and telegrams, and how to keep a file.

XIII. Writing interesting and structurally correct stories, anecdotes, descriptions, expositions, and news stories.

Grammar

I. Nouns

A **noun** is the name of a person, place, or thing. It may be either a **proper noun** or a **common noun:** proper, if the name of a particular person, place, or thing; common, if generic (common to every person, place, or thing of the same kind). Nouns have the following properties:

I. Number.
   A. Singular: one only, as *man.*
   B. Plural: more than one, as *men.*

II. Gender.
   A. Masculine, to denote males.
   B. Feminine, to denote females.
   C. Neuter, to denote things without sex, as *city.*

III. Case.
   A. Nominative. Important uses of this case are:
      1. Subject substantive, as "The *boy* runs."
      2. Predicate nominative, as "It was *Marie.*"
      3. Nominative of address, as "Hurry, *John,* you're late."
      4. Nominative absolute, as "The *train* being slow, we missed connections."
   B. Accusative. Important uses of this case are:
      1. Direct object of verb, as "He threw the *ball.*"
      2. Accusative with preposition, as "It is on the *table.*"
      3. Adjunct accusative, as "They elected him *chairman.*"
      4. Retained object, as "She was given a *rose.*"
      5. Adverbial accusative, as "He ran a *mile.*"
   C. Dative: indirect object, as "He threw *Paul* the ball."
   D. Genitive, to show possession, as *man's.*

A noun used to explain another noun is in the same case as the noun explained and is said to be in *apposition* with it; it is, therefore, called an **appositive.**

II. Pronouns

A **pronoun** is a word used in place of a noun.

To express the uses of case pronouns have two forms: (*1*) the *nominative;* and (*2*) the *accusative* or *dative*. For instance, *he* is nominative; *him*, accusative; and *him*, dative.

Pronouns are of the following kinds:

I. Interrogative, which are used in asking questions, as *who, whom, which, what.*

II. Possessive, as *mine, yours, hers, his, its, ours, theirs, whose.*

III. Relative, which are used to show relation of parts of sentences, as "This is the book *that* I read." The word to which relation is shown is called the antecedent. The relative pronouns are *who, whom, which, what, that, whoever, whomever, whichever, whatever.*

IV. Demonstrative, pointing out, as *this, that, these, those.*

V. Indefinite, as *none, some, any, many, few, anybody, nothing, such, each, all.*

VI. Personal. These are pronouns that change their form to denote gender, number, and case. The grouping of these forms is called **declension.**

Declension of Personal Pronouns

Singular

	First Person	Second Person	Third Person		
			Masc.	*Fem.*	*Neut.*
Nominative.	I	you	he	she	it
Accusative or *Dative.*	me	you	him	her	it

PLURAL

Nominative.	we	you	they
Accusative or *Dative.*	us	you	they

Be careful not to confuse possessive pronouns with possessive adjectives, or interrogative pronouns with interrogative adjectives. (See page 353.) No matter what kind it is, a pronoun always *takes the place of* a noun; it never modifies a noun.

III. VERBS

A **verb** is a word that asserts action, condition, or being.

Verbs may be **transitive, intransitive,** or **linking.** They are transitive when the action of the verb passes over to the receiver of the action, as "He *threw* the ball"; intransitive when the action is complete in the verb, as "He *ran*"; and linking when they join their subject with a predicate nominative or adjective, as "He *is* John" and "The cake *tastes* good."

Verbs are **active** when they indicate that the subject is doing the acting, and they are **passive** when they show that the subject is being acted upon.

To show changes in person, number, and time, verbs change their form. The changes of time are indicated by the **tenses.**

Verbs are classed in moods according to their functions. In the **indicative mood** a verb affirms or denies, as "He *knew* the answer." The **imperative mood** expresses commands. The **subjunctive mood** is used to express condition or wish. The subjunctive is written with *if* although that word is not part of the verb.

The orderly arrangement of principal parts, tenses, voices, and moods of a verb is called **conjugation.**

The conjugation of the irregular verb *see* follows:

Principal Parts

Present Tense: see *Past Tense:* saw *Past Participle:* seen

Indicative Mood

Active Voice		Passive Voice	
	Present Tense		
Singular	*Plural*	*Singular*	*Plural*
I see	we see	I am seen	we are seen
you see	you see	you are seen	you are seen
he [1] sees	they see	he is seen	they are seen
	Past Tense		
I saw	we saw	I was seen	we were seen
you saw	you saw	you were seen	you were seen
he saw	they saw	he was seen	they were seen
	Future Tense		
I shall [2] see	we shall see	I shall be seen	we shall be seen
you will see	you will see	you will be seen	you will be seen
he will see	they will see	he will be seen	they will be seen

[1] The third person singular may be conjugated with *he, she,* or *it.*

[2] See page 195 for a discussion of the *shall* and *will* difficulty.

Present Perfect Tense

Singular	*Plural*	*Singular*	*Plural*
I have seen	we have seen	I have been seen	we have been seen
you have seen	you have seen	you have been seen	you have been seen
he has seen	they have seen	he has been seen	they have been seen

Past Perfect Tense

I had seen	we had seen	I had been seen	we had been seen
you had seen	you had seen	you had been seen	you had been seen
he had seen	they had seen	he had been seen	they had been seen

Future Perfect Tense

I shall have seen	we shall have seen	I shall have been seen	we shall have been seen
you will have seen	you will have seen	you will have been seen	you will have been seen
he will have seen	they will have seen	he will have been seen	they will have been seen

Subjunctive Mood

Active Voice	Passive Voice
Present Tense	
if [1] I, you, he see	if I, you, he be seen
if we, you, they see	if we, you, they be seen

[1] See page 347.

Active Voice	Passive Voice
Past Tense	
if I, you, he saw	if I, you, he were seen
if we, you, they saw	if we, you, they were seen
Present Perfect Tense	
if I, you, he have[1] seen	If I, you, he have been seen
if we, you, they have seen	if we, you, they have been seen
Past Perfect Tense	
if I, you, he had seen	if I, you, we had been seen
if we, you, they had seen	if we, you, they had been seen

Imperative Mood

(you) see	(you) be seen

Infinitives

Present	*Past*	*Present*	*Past*
to see	to have seen	to be seen	to have been seen

Participles

Present, seeing	*Present*, being seen
Phrasal past, having seen	*Past*, seen
	Phrasal past, having been seen

Gerunds

Present, seeing	*Present*, being seen
Past, having seen	*Past*, having been seen

Verbs are **regular** and **irregular.** A regular verb forms its past tense and past participle by adding *d* or *ed*. An

[1] Some grammarians prefer *has* for the third person singular.

irregular verb forms either its past tense or past participle, or both, by some other ending or a vowel change. Irregular verbs are arbitrary and should be learned. A list of the important ones follows:

Present Tense	*Past Tense*	*Past Participle*
awake	awoke, awaked	awaked
(am) be	was	been
beat	beat	beat, beaten
become	became	become
begin	began	begun
bet	bet	bet
bite	bit	bitten, bit
blow	blew	blown
break	broke	broken
bring	brought	brought
burn	burned, burnt	burned, burnt
burst	burst	burst
buy	bought	bought
can	could	could
catch	caught	caught
choose	chose	chosen
come	came	come
dig	dug, digged	dug, digged
do	did	done
draw	drew	drawn
dream	dreamed, dreamt	dreamed, dreamt
drink	drank	drunk
drive	drove	driven
eat	ate	eaten
fall	fell	fallen
fly	flew	flown
forget	forgot	forgotten, forgot
freeze	froze	frozen
get	got	got, gotten
go	went	gone
grow	grew	grown
hang (*on gallows*)	hanged	hanged
hang	hung	hung
have	had	had
hear	heard	heard
hide	hid	hidden
know	knew	known
lay (*to place*)	laid	laid
lead	led	led
lend	lent	lent
lie (*to recline*)	lay	lain
light	lighted, lit	lighted, lit
may	might	might
must	must	must
ought	ought	ought
ride	rode	ridden
ring	rang	rung
rise	rose	risen
run	ran	run

Present Tense	*Past Tense*	*Past Participle*	*Present Tense*	*Past Tense*	*Past Participle*
see	saw	seen	swear	swore	sworn
set	set	set	swim	swam, swum	swum
shall	should	should			
show	showed	shown, showed	swing	swung	swung
			take	took	taken
sing	sang	sung	teach	taught	taught
sink	sank	sunk	tear	tore	torn
sit	sat	sat	throw	threw	thrown
sow	sowed	sown, sowed	wear	wore	worn
			will (*auxil.*)	would	would
speak	spoke	spoken			
steal	stole	stolen	wring	wrung	wrung
			write	wrote	written

IV. Comparison of Adjectives and Adverbs

Most adjectives and adverbs change their forms to indicate different degrees; some add qualifying words, *more*, *less*, etc. This change is called **comparison.** There are three degrees: the *positive*, the *comparative*, the *superlative*, as follows:

Positive	*Comparative*	*Superlative*
bright	brighter	brightest
dry	drier	driest
far	farther further	farthest furthest
near	nearer	nearest
beautiful	more beautiful less beautiful	most beautiful least beautiful
bad	worse	worst
late	later	latest, last
many	more	most

Positive	*Comparative*	*Superlative*
well	better	best
little	less	least
early	earlier	earliest
pretty	prettier	prettiest
much	more	most
cheerful	more cheerful less cheerful	most cheerful least cheerful
big	bigger	biggest

Some adjectives and adverbs, because of their meaning, have no comparison. The following are typical: *circular*, *exclusive*, *exclusively*, *perfect*, *perpendicular*, *square*, *supreme*. With these the expression "more nearly" is sometimes used.

V. Possessive Adjectives

My, *your*, *her*, *our*, and *their* (and *his*, *its*, and *whose* when they are used as modifiers) are **possessive adjectives.** They modify nouns by showing possession, as in "She scorched *her* dress." They must not be confused with the possessive pronouns, which are listed on page 347.

A pronoun *takes the place* of a noun; an adjective *modifies* a noun.

Possessive Pronoun: Your recitation was good, but you should hear *mine*.

Possessive Adjective: This is *my* book.

VI. Grammar Test

Parts of Speech

On a separate sheet of theme paper write this sentence, leaving a space of an inch between the lines and spacing the

words about a quarter of an inch apart: *We immediately made preparations for our journey, which lay through deserts and mountainous regions.* Then write under each word the name of the part of speech represented by the word.

Sentences

Read the following sentences carefully:

1. In the tower hangs an old bell.
2. A cuckoo's nest is a very simple affair, but it will bear close study.
3. Many years before, a ship of war had arrived unexpectedly in the bay.
4. William Penn was a man whom the Indians always respected.
5. In the center of the wood stood an enormous tulip tree.
6. The village of Deerfield was attacked by the Indians.
7. I will certainly win this time!
8. As winter drew near, Robinson Crusoe found very little food in his hut.
9. The naturalist found a new plant while he was walking through the forest.
10. They that have done this deed are honorable.

Kinds of sentences. — Write on a new sheet of theme paper the numbers 1 to 10 in a vertical row along the left-hand margin. These numbers refer to the corresponding sentences in the list above. After each number write the kind of sentence it refers to in the list.

Simple, Compound, Complex
Declarative, Interrogative
Exclamatory

Subjects and predicates. — On a separate sheet of paper write the following incomplete sentences:

1. The complete subject of sentence number 5 is
2. The subject substantive of sentence number 1 is
3. The complete predicate of sentence number 4 is
4. The complete predicate of sentence number 8 is
5. The predicate verb of sentence number 2 is

Complete the sentences. (Figures refer to sentences, page 354.)

Grammar

Uses of words. — On a separate sheet of paper write the following incomplete sentences:

1. In sentence number 1 *tower* is
2. In sentence number 7 *I* is
3. In sentence number 4 *man* is
4. In sentence number 8 *food* is
5. In sentence number 10 *honorable* is

Complete these sentences by choosing the correct form from the following uses of parts of speech.

1. Subject substantive
2. Predicate verb
3. Direct object of verb
4. Object of preposition
5. Predicate nominative
6. Predicate adjective

Verbs: transitive, intransitive, and linking. — Write on a separate sheet of paper the following incomplete sentences:

1. In sentence number 2 *is* is
2. In sentence number 3 *had arrived* is
3. In sentence number 6 *was attacked* is
4. In sentence number 5 *stood* is
5. In sentence number 8 *found* is

Complete these sentences by adding the correct form from the following: *a transitive verb, an intransitive verb, a linking verb.*

Verbs: voice. — Write on a separate sheet of paper the following incomplete sentences:

1. In sentence number 9 *found* is
2. In sentence number 6 *was attacked* is
3. In sentence number 1 *hangs* is
4. In sentence number 7 *will win* is
5. In sentence number 10 *is* is

Complete the sentences by adding *in the active voice* or *in the passive voice*, whichever is correct.

Verbs: tense. — Copy these incomplete sentences on a separate sheet of paper:

1. In sentence number 2 *will bear* is
2. In sentence number 3 *had arrived* is
3. In sentence number 4 *was* is
4. In sentence number 1 *hangs* is
5. In sentence number 10 *have done* is

Complete the sentences by filling in the tense of the verb mentioned.

Correct Usage

Rewrite the following sentences, using the correct form of the words in parentheses:

1. John is going with father and (*I*, ~~*me*~~).
2. It was (*he*, *him*) who went yesterday.
3. He tried to do it (*like*, *as*) his father had shown him.
4. I (*saw*, *seen*) the steamer, but I have not (*saw*, *seen*) the captain.
5. If you (*will*, *shall*) go with me, I (*will*, *shall*) ask the teacher to let us inspect the post office.

Spelling

1. A monosyllable ending with a single consonant preceded by a single vowel, doubles its final consonant before a suffix beginning with a vowel, as:

plan, planned, planning stop, stopped, stopping

2. A word of more than one syllable ending with a single consonant preceded by a single vowel, *provided the accent is on the last syllable*, doubles its final consonant before a suffix beginning with a vowel, as:

regret, regretted, regretting excel, excelled, excelling

3. Final *e*, when it is silent, is dropped before a suffix beginning with a vowel, as:

make, making take, taking

Exceptions: change, changeable; manage, manageable; outrage, outrageous

4. Final *y* preceded by a vowel is retained before a suffix, as:

monkey, monkeys enjoy, enjoying

5. Final *y*, preceded by a consonant, is changed to *i* before a suffix beginning with a vowel, as:

ally, allies icy, iciest

6. The word *Alice* furnishes association for remembering when to write *ie* and when *ei* in certain words. Note that in *Alice*, *i* follows *l* and *e* follows the *c* or *s* sound, as

believe receive

Exceptions: ancient, counterfeit, height, conscientious, heinous, siege, weird, neighbor, weigh.

Prefixes and Suffixes

Prefixes

	Meaning	*Use*
a-, ab-	from, away	abduct, absence
ad-	to	admonish, adjust
ante-	before	antechamber
anti-	against	antitoxin
auto-	self	automobile
bene-	well	benefit
bi-	two	bipeds
circum-	around, about	circumvent
con-	together, with	conclave
contra-	against	contraband
de-	from, away	destroy, depose
dis-	away, apart	dismiss
dia-	around	diameter
ex-	out of	exit
in-	not	incapable
inter-	between, among	interurban
mono-	single	monograph
non-	not	nonsense
post-	after	postpone
pro-	for, forward	pronoun
re-	again, back	renew
semi-	half	semi-weekly
sub-	under	subordinate
super-	over	superior
tele-	afar	telegraph
trans-	across	transatlantic
tri-	three	tri-weekly

How does a knowledge of prefixes help you to spell words? How does it help you to understand the meaning of words?

SUFFIXES

	Meaning	*Use*
-able, -ible	capable of being	usable
-ace, -ance	state of being	abundance, disturbance
-al, -ial	on account of, relating to	partial, refusal
-ant	being, one who	abundant, vagrant
-ate	state, condition	fortunate
-ence, -ency	state or quality of	prudence, presidency
-ent	being	president, despondent
-less	without	priceless
-some	full of	troublesome
-ward	turning to	forward

Parliamentary Rules [1]

1. Every organization should adopt an order or program of business.

2. In general, all motions should be seconded.

3. No member has permission to talk without being recognized by the chairman. A person standing when another has the floor is "out of order."

4. A nomination does not require a second, and a motion is not necessary to close nominations.

5. A second is in order after a motion has been made. No discussion of a motion should be allowed until there has been a second.

6. When the chairman judges that the discussion on a certain question is complete, he may say, "Are you ready for the question?" If there is no objection, he then puts the question to a vote.

[1] Formulated and used by House of Representatives of Hutchins Intermediate School, Detroit. Sponsor — Roland A. Welch.

7. If some one wishes to close the debate on a question, he may say, "I move the previous question." If this motion carries, the question is put to a vote at once.

8. A motion to adjourn is in order at any time.

9. A motion "to adjourn at a definite time" takes precedence over a motion "to adjourn."

10. A motion to adjourn cannot be debated or amended.

11. A chairman may refuse to entertain a motion if he considers it obstructing progress.

12. A motion as follows "I call for the order of the day" is always in order when there is a deviation from the established order of business set up by the club.

13. A chairman may request advice from a member, which is usually given while seated, to avoid the appearance of debate.

14. A member may call for a standing vote at any time. No second is required. It is the duty of the chairman to see that this privilege is not abused.

15. If a member wishes to question the procedure, he may say "Point of order." The chairman must then give the member a chance to present his objection. The chairman says, "State your point."

16. If a member does not approve the decision of the chairman, he may state, "I appeal from the decision of the chair." Ordinarily the chairman asks some one to take his place, who will ask, "Shall the chair be sustained?" The vote determines the action.

17. A person may make a request for parliamentary information at any time. It is usually done by saying, "I rise to a parliamentary inquiry." If the chairman deems the request valid, he may answer it.

18. In most organizations a person may be excused from a position of duty by requesting that he be excused. It is rarely good policy to decline to accept a resignation.

Proofreaders' Marks [1]

In marking proof the following characters are used:

∧	An insertion is to be made.
℧	Take out.
⅃	Turn a reversed letter.
#	A space, or more space, as between words, letters, or lines.
⁀	Less space or no space, between words or letters.
¶	Make a new paragraph.
No ¶	Do not make a new paragraph.
Cap.	Change to capital letter.
l.c.	Lower case; change to small letter.
tr.	Transfer; change order of words, letters, or figures.
ital.	Change to italic type.
⊙	Insert period.
, /	Insert comma.
; /	Insert semicolon.
: /	Insert colon.
’/	Insert apostrophe.
”/	Insert double quotation marks.
/—/	Insert dash.
/=/	Insert hyphen.
(14)	Spell out number or abbreviation encircled.
⊥	Push down.
⊏	Move to left.
⊐	Move to right.
‖	Make lines even.
‖	Align letters
✖	Broken letters.

[1] For complete list of proofreading marks and a specimen of a proofread page see Webster's *New International Dictionary*, pages 2550 A and B.

Standards for Handwriting

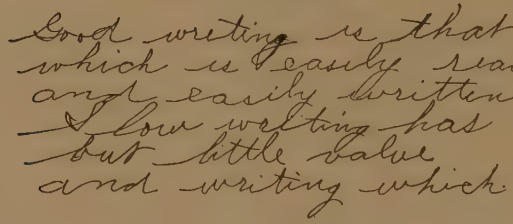
The following illustrations show the actual handwriting of junior high school boys and girls. These pupils were given a short time in which to write this paragraph:

Good writing is that which is easily read and easily written. Slow writing has but little value and writing which cannot be read is worthless. It means waste of time and effort.

You will notice from the following examples that some pupils were able to write more words than others in the time specified and that some wrote better than others.

These examples[1] may be used as standards for the grading of your own handwriting. Compare samples of your writing with them. Which example is your writing most like? What grade should your writing receive?

Poor (under 65%)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Slow writing has
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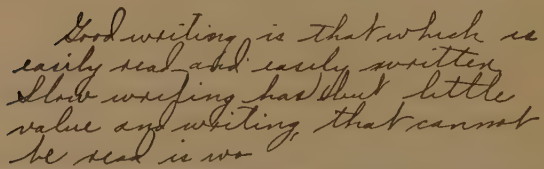
Fair (65 to 85%)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[1] These examples were prepared by Lena Shaw, Supervisor of Handwriting, Detroit, Michigan, and are used by permission of the Board of Education, Detroit, Michigan. The grades given are slightly higher than those given by the original teachers; this increase was considered advisable for this book.

Good (85 to 94%)

Good writing is that which is easily read and easily written. Slow writing has but little value and writing which cannot be read

Very Good (95% and over)

Good writing is that which is easily read and easily written. Slow writing has but little value and writing which can not be read is worthless. It means waste of time and

Standards[1] for Composition

The following themes were written by pupils of your age. They are of varying quality. You may use them as standards for your compositions by comparing your own work with them. Which of the following is your theme most like in content, grammar, sentence structure, paragraph structure, choice of words, mechanics, and interest? What grade will you give your theme? Ask your teacher to verify the grade you choose.

The compositions, you will note, are classed as *Poor*, *Fair*, *Good*, and *Very Good*. At least 75 per cent of the pupils in your class should equal or excel the quality of the theme marked *Fair*.

[1] These standards were prepared by the Harrison English Center, Chicago. They are used by permission. The grades given here may need to be raised or lowered to fit local conditions and individual cases.

Poor (under 65 %)

My trip to the Niagaras

My trip to the Niagaras was splendid one. My mother and I set out to the Central Station, one fine August day in 1918. I full recall the day when I sat in the Pullman and stared at the "flying" farms. The speed of the train so swiftly flew, a person could not get a glimpse of any interesting spot. Excellent dining service and fine scenery are points of great interest.

The Detroit Tunnel, which is two and half miles long, is also a great point of interest. An electric locomotive is employed to pull trains through. The ponderous steam locomotives leaves off too much steam, therefore is not suited for powers. One thing a tourist will mostly notice, is the winding of the tunnel, the cool current of air flowing through it and the weird light.

Finally at 10:30 we reached Buffalo New York. We at once set off for Hotel Statler for the night. In the morning we looked about town. The romantic LaFayette Square, gave me the impress of traveling in a European city.

The connection between Buffalo, render excellent car service. Handsome, cozy cars and the merry conductors make it a joyous trip all through. By the time we reached Niagaras we were surprised by the well-known roar of the waters. Both sides of the Falls, the American and Canadian, are surrounded by beautiful parkways, hotels. The splendor of the falls at night and the wonderful change of color of the water, make it a splendid point of interest.

Sad was the day when we returned home. I am ashamed to state, I never felt homesick. The train which pull us to Chicago, was the well-known "20 Century Limited." All the passengers were astonished at the wonderful rate of speed. It sometimes was annoying, because a person could see nothing of the neighboring villages. I also recall the wonderful city of Cleveland and city of Toledo.

FAIR (65 % to 85 %)

A Vacation

I went on a vacation last summer to Antioch, Ill. We went on a Saturday which was the day after school closed. We went by auto. This auto was owned by a friend of my fathers and the man said we could go with him because there was enough room for the three of us. We started rather early. It was still dark when we left our house. I happen to notice what time it was and it was first six o'clock. We arrived at Antioch at about nine o'clock in the morning. Antioch is about fifty-eight miles from Chicago.

We stayed at Club Tobak which was owned by a club which my father and the man we rode with were members. This club had erected two club houses. One was rather old and had two stories and a kitchen and the other story consisted of bedrooms. The second house which was not very old had a lunch room and kitchen and the two other stories consisted of bedrooms. No strangers were allowed to sleep in the club houses except the members and there families. There were also some cottages which some of the members built at there own expense.

I was not the only boy out there. There were about six of us boys which were always together. We went swimming about two o'clock in the afternoon and at night we went roaming down the wood or played some games and sometimes we stayed in the house and sang different songs. In the morning we went for berries or went fishing. Sometimes we went to town and went on a ice-cream or bought some candy. When we went fishing we took the skull which was a flat bottom boat and was rather heavy, and long. When we went swimming we played tag in the water. Sometimes we went swimming near a hotel which was on the other lake and we had to use a boat to go across the lake we were on.

The lake we were on was called Catherine lake and the other

lake was called Channel lake. These were not the only lakes around there. There was Fox lake, Grass Lake, and Marie lake. These lakes were joined by channels or small rivers.

One day we went fishing in the morning and came home with over a hundred fish. I will never forget the time I went to practice casting. I was on pier and when I began to reel my line in it did not go as easy as the different times. When I got it near the pier I saw a big fish on my line which weighed about three pounds. I never was so excited as then. One Sunday we went to town to go to show and we stayed in town that whole day. On Sundays a man with a ford came and sells ice-cream.

We stayed in the country about two months and when we came to the city I was as tan as a china man. My mother use to say I was as black as a niger.

Good (85 % to 94 %)

How I Received my Victory Medal

One day in March our scoutmaster received a letter from the Field Scout Executive at New York. This letter contained wonderful news, but our scoutmaster would not read it to us until at our next scout meeting, which was to be two days later. After the roll of Wednesday's meeting was called, our scribe read the letter and this is what he read, "any scout selling ten Victory Liberty Bonds (5th Liberty Loan) will receive a bronze medal and the troop of each district having the largest total of bonds shall receive a honor flag."

The very next day we were all out trying to sell bonds, but it was difficult because the factories were selling them too and made their employees buy them from the concern, so the greeting we got from most of the people was, "My husband has to take one from the factory and I can't afford more than one." One day after school I went from house to house until nearly dark and did not sell a bond. This discouraged me, so I decided to

stand on corners and ask people to buy bonds instead of going from house to house. The next day I put a soap box in front of Ald. Cormaks real estate office and began pleading with the passing people to buy bonds. I sold two fifty dollar liberty bonds that day and went home quite happy. After eight days of hard pleading with the public I sold my ten bonds, and gave up my stand to another scout who sold 5 bonds here but could not make a total of ten. I received my medal in June and was the only boy from our troop to sell ten bonds. After the scoutmaster presented it to me there was so much cheering that my ears rang for about one hour afterward.

Very Good (95 % and over)

A Humorous Skating Lesson

One bright cold day in the latter part of December my cousin, home for a two weeks' vacation from college, rushed into the house.

"Oh Gen," he cried, "The ice is simply 'rambunctious.' (This I might say is a questionable phrase for glorious.) Come on out and be a sport!"

"Melvin Burnet," I answered, "You know very well that I can't skate an inch."

"Oh, come on," was the reply. "You can wear Bob's racers and I'll soon teach you to skate."

"Well, all right," I said resignedly. "If you insist."

So all bundled up in sweaters and caps, we started out.

It was with some consternation that I let him put on my skates. Balancing myself by grasping his arm I managed to retain my equilibrium.

With a sly laugh, Melvin suddenly dropped my hand and I was left without support.

Vowing vengeance on my cousin, I clutched at the railing to keep from falling.

Soon I gained courage and struck out alone. As a result I landed on the ice with a hard thump. Melvin laughed heartily while coming to my rescue, saying he hadn't seen anything so comical in all his young life.

My motto is, "If at first you don't succeed, try, try again." So I persevered. My next attempt was more successful and I soon managed to skate on my skates instead of my ankles.

Melvin had been regarding my actions with considerable amusement, but "he who laughs best laughs last," as the old saying goes. While he was skating leisurely around the pond, a skate strap became unfastened and he sprawled awkwardly on the ice.

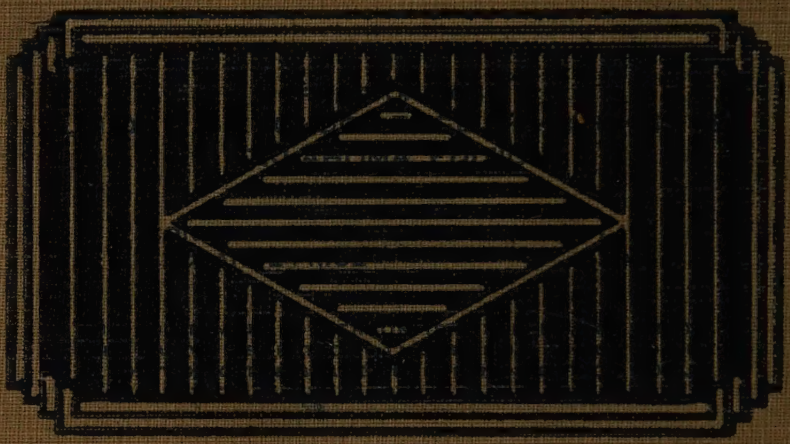
He was a very subdued boy after this and was very helpful to me. He pledged me to secrecy — over his fall — and as my nature is a forgiving one (sometimes) I consented.

When we reached home we were asked many questions about my lesson. Instead of laughing and making fun of my attempts Melvin refrained from merry-making at my expense and said that in a few days I would be a regular sprinter.

Calendar of Special Days

September — First Monday; Labor Day, 17, Constitution Day. *October* — 12, Columbus Day; 17, Riley Day; 27, Roosevelt's Birthday; 31, Hallowe'en. *November* — 11, Armistice Day; fourth Thursday, Thanksgiving Day. *December* — 25, Christmas Day. *January* — 1, New Year's Day. *February* — 12, Lincoln's Birthday; 14, St. Valentine's Day; 22, Washington's Birthday. *March* — 17, St. Patrick's Day; Easter. *April* — 1, All Fool's Day; Easter; 23, Shakespeare's Birthday. *May* — 1, May Day; second Sunday, Mother's Day; 18, Good Will Day; 30 (in most states), Memorial Day; Arbor Day; Bird Day. *June* — 14, Flag Day. *July* — 4, Independence Day.

INDEX

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